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"The Wave"

From a Painting by Stina Lencke

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Gray
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Mole
2181

Raisin
2167

Gray
Orchid
2172

Walnut
Brown
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Rust
2145

Mul-
berry
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gundy
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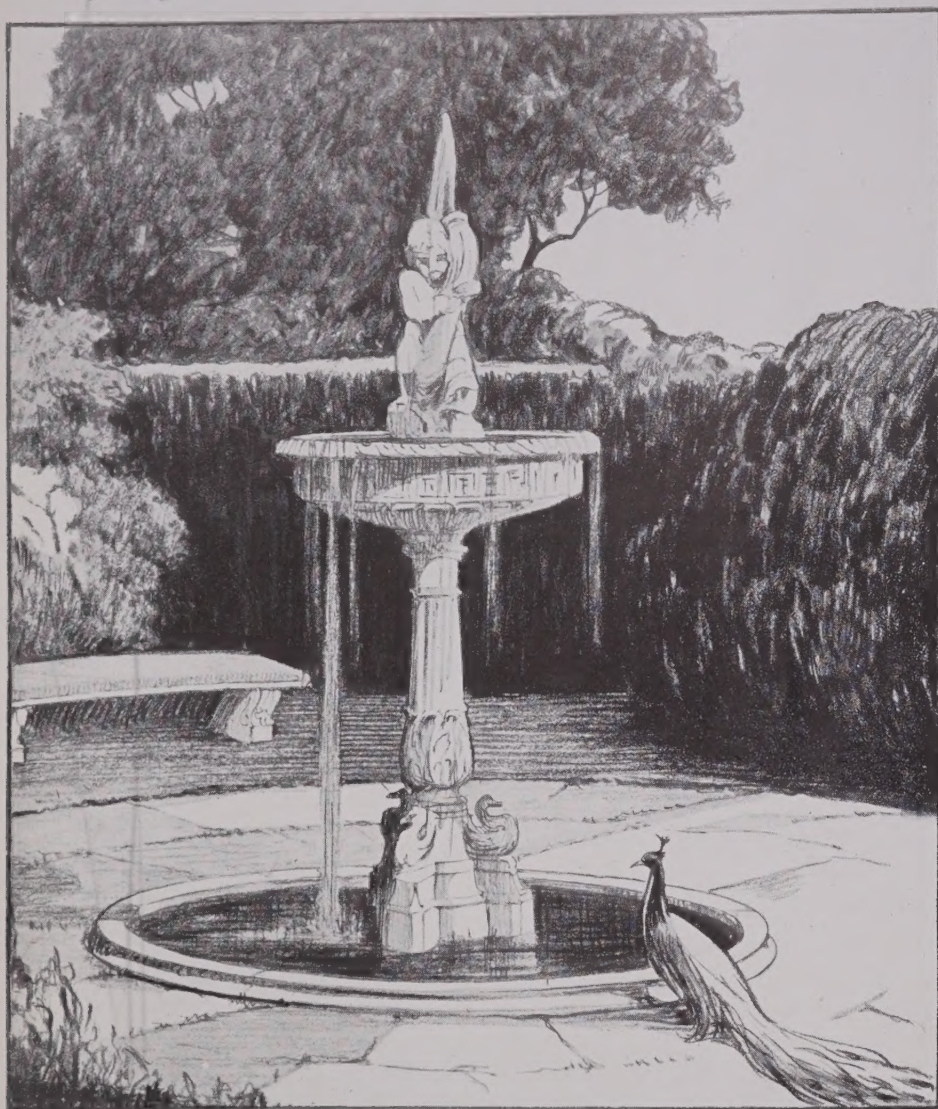
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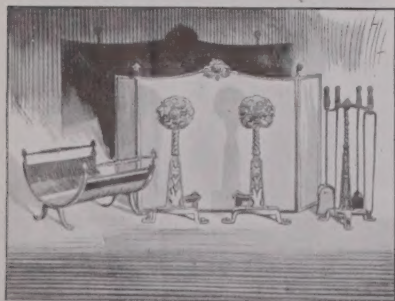
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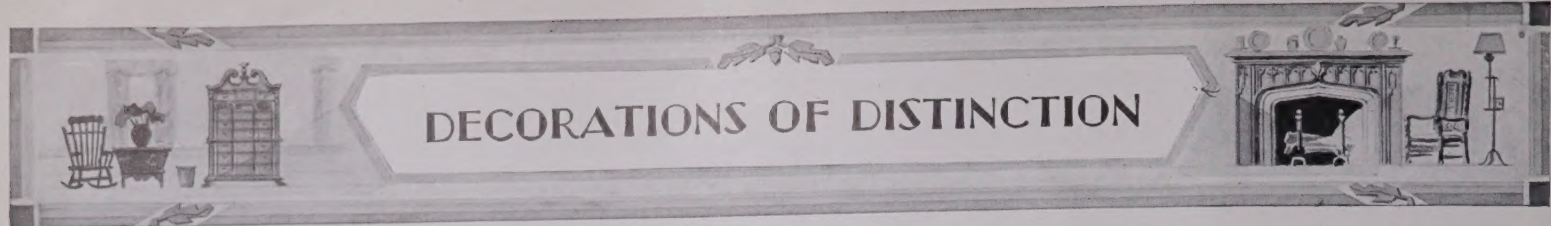
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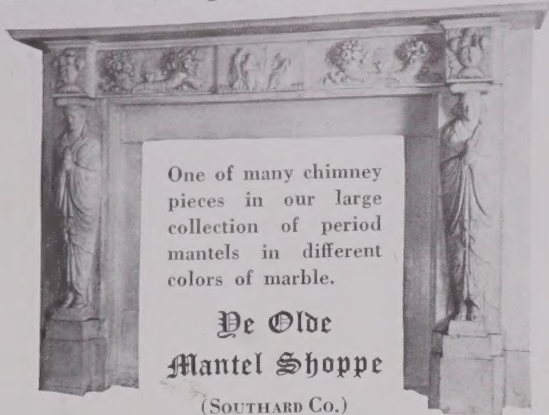
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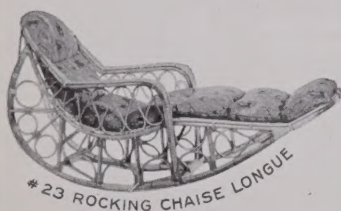
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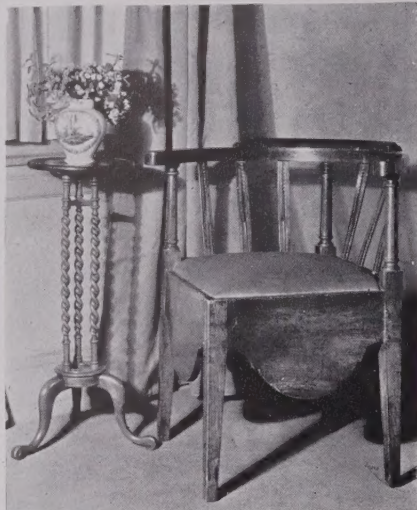
Estimates submitted for complete or partial decorating of Town or Country Homes

WESTPORT ANTIQUE SHOP

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From the Smart Shops and Antique Galleries

By ELIZABETH LOUNSBERY



Unusual type of Early American walnut chair with 18th Century English walnut stand. Desirable for a vase or lamp. Vilhelm Kiorboe, 248 E. 57th St., N. Y. C.

ENGLISH furniture of the 18th Century at Ewin & Ewin's includes an unusual number of chairs and small, usable tables that are remarkable not only for their number and variety but for their excellent condition.

Card tables, such as two lovely Queen Anne tables and others suitable for bridge are shown with Pembroke, also pedestal mahogany dining tables, equally rare. Then there are the small tables, such as that illustrated, so desirable for a lamp or vase of flowers. A reproduction—a mahogany coffee stand, is also to be admired for its graceful proportions and delicate, openwork gallery surrounding the removable tray that rests on the top.

Old English chairs covered in leather and damask represent other 18th Century English pieces with complete dining room sets of six Sheraton side chairs and two armchairs. The lamps and ornamental porcelains are also notable, among the accessories here.

LIGHTING fixtures and hardware made to special order are executed by Ralph C. Bullard, consistent with any type of architecture or decoration. These are obtainable in any desired metal or finish and include the incidentals,

INTERIOR decoration in its entire scheme, in which the architectural construction is necessarily featured, represents the work of Vilhelm Kiorboe. As a student of architecture, as well as decoration, for many years abroad, Mr. Kiorboe is unusually well equipped to execute work of this character and to apply his knowledge and taste, not only to his more important commissions but to simple interiors, as well.

As an outstanding example of the former, a second floor hallway or gallery surmounting an impressive, winding staircase, such as is found in many of the larger type of New York residences, Mr. Kiorboe has converted into a comfortable upper living room by introducing 17th Century Italian and Louis 13th furniture in carefully selected pieces with rich green and salmon gray as the color scheme.

In a simple country breakfast room, on the other hand, he has used a French Provençal table and chairs with toile cushions; wallpaper showing rust and green colorings on a gray ground and window curtains of rust tones in a modernistic triangle pattern. At either end, the deep, low window sill is built with three steps up to the wall to accommodate potted plants and ivy. On the dark brown finished floor is a circular hooked rug in blue, gray and rust colorings.



Reproduction of a late 18th Century armchair. Painted frame in antique ivory with green cushion, desirable for bridge, and mahogany tip-top tripod table. Courtesy Ewin & Ewin, 667 Madison Ave., N. Y. C.

such as switch plates and even curtain rods for doors or windows, to correspond. They are to be recom-



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A select product, Shevlin Pine Knotty Finish is necessarily somewhat higher in price than ordinary pine but it is well worth it. The total difference in price on the amount of lumber used in a pine room is slight but the difference in the appearance of that room when completed is great. A pine room can be no better than the wood that is in it. It pays to use choice pine in order that the larger expense for millwork, carpentry and finishing may be used to advantage on beautiful wood. Shevlin Pine Knotty Finish is offered at the most reasonable price possible for this selected grade.

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Living room of Shevlin Pine Knotty Finish in the home of E. S. Fownes, Maitland, Florida. D. Harold Hair, Winter Park, Florida, architect. Wm. H. Aterman, Winter Park, Florida, contractor. McCormick-Hannah, Inc., Orlando, Florida, millwork.

Shevlin Pine Knotty Finish is selected in both Small Knot and Large Knot Types. The Small Knot Type is recommended for raised panels, paneled doors, elaborate cornices and mantels. The Large Knot Type is suitable for vertical paneled wainscot, simple mantels and doors. The pine illustrated here is Shevlin Large Knot Type stained Concord Brown. For best results consult a competent architect and a good millwork company.

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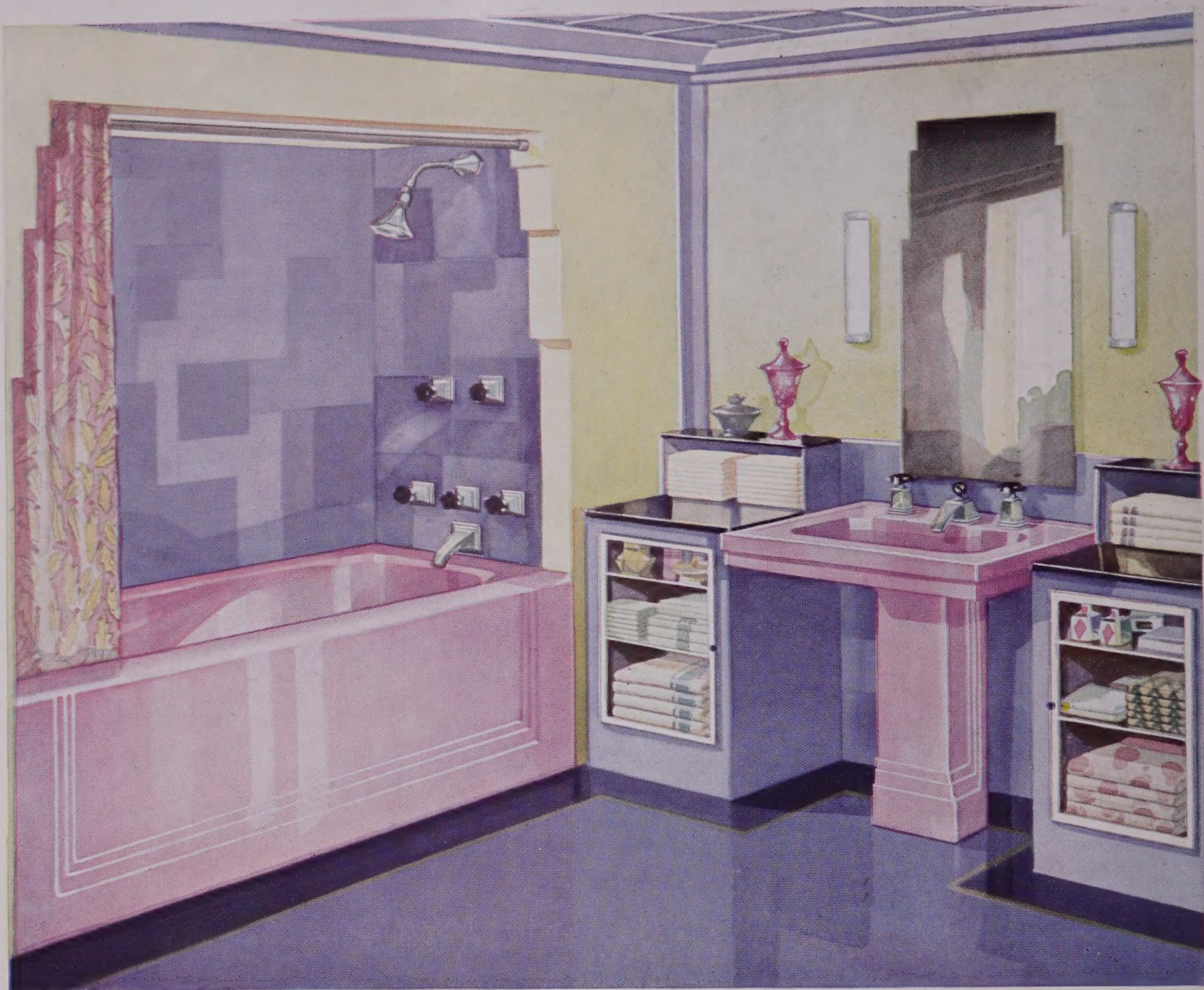
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NEO-CLASSIC

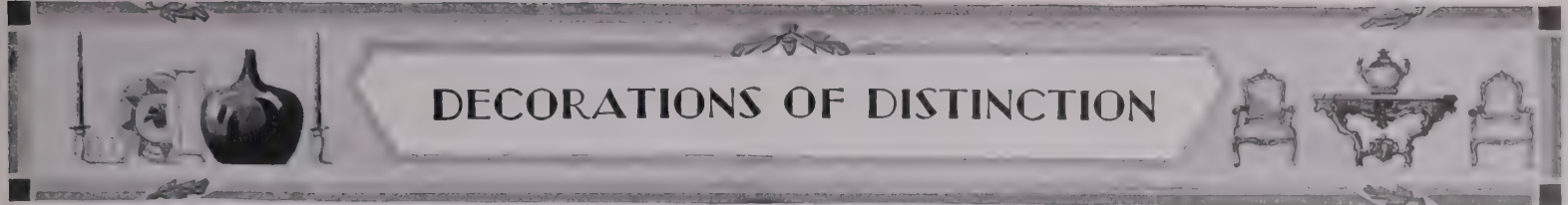
Vitreous china and enameled iron—the materials are almost as old as the hills, but it remained for America to make of them the ideal servants of sanitation. Now, in the hands of the artist, a designer of international repute, these familiar materials are given a new form, a form which goes beyond mere utility and becomes definitely decorative. Neo-Classic is the name which aptly describes the new design for “Standard” Plumbing Fixtures. It is at once contemporary and classic. It is modernization at its best since it springs from that ageless simplicity which is the beginning of all beauty. There is a rectilinear quality in the Neo-Classic design with its uneven spacing in the horizontal and even spacing in the vertical lines. It is this quality which supplies the unity so long needed in the plumbing fixture ensemble and the architectural design of the bathroom itself. Neo-Classic bath models are available in regular and Acid-Resisting Enamel—the lavatory and closet in vitreous china. You may have all of them in white, black or each of eight distinctive colors.

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Reference: Newton Trust Company, Newton Centre, Mass.

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Established 1915

peach Swiss; others of Korean silk and satin, lace-trimmed and in the most exquisite shades, with silk sheets and cases to match, some with lace appliqué, are only a few of the other items for the bedroom of irresistible feminine appeal. With these should be mentioned, as well, the summer blankets in pastel shades and lambs' wool comfortables covered in moire, satin or Dresden silk.

In the bathroom equipment in towels of varied design, the colored huck with shaded, self-toned borders are especially summer-like. There are also towel robes to match the bath towels and colored bath towels for yachts or men's use. The silk guest towels are particularly dainty.

For the table, the assortment includes lace and linen runner sets; colored silk and damask cloths for the dining table as well as the tea table and breakfast tray and the new white Swiss organdie runner

sets and cloths embroidered in white or colors, as in that with hunting motifs. In cocktail napkins, doilies and handkerchiefs for men and women, the selection is equally attractive.

FURNITURE in the styles of our forbears—simple, graceful forms of early American and English pieces, that are particularly appropriate in modern interiors, are to be found in Richter furniture, available through decorators and retail dealers.

Produced by skilled experts, working in the tradition of a past age, they recreate with utter fidel-

Reproduction of mahogany Empire two-seated settee, covered in two toned green silk or other material, with slender legs, hand carved. Courtesy Richter Furniture Co., 510 E. 72nd St., N. Y. C.



Mexican pottery strawberry jar, height 16 1/2", planted with cactus, and decorative garden vase. Courtesy La Luz Clay Products Co., 52 E. 52nd St., N. Y. C.

ity, the beauty, comfortable proportions and the rich finish of fine antique furniture suitable for the bedroom, living room or dining room.

To individualize, a fine American secretary, inspired by 18th Century Heppelwhite design, versatile yet restrained, shows dignity without being heavy. A mahogany corner cabinet, although designed for a small room, along Sheraton



Distinctive new imported Swiss organdie 25 piece luncheon runner set, embroidered in white with hunting motifs. Also to be had in colors. Courtesy Lëron, Inc., 745-5th Ave., N. Y. C.

hand workmanship in fine wood.

MEXICAN garden pottery has found a new expression in La Luz clay, that in its unusual composition challenges the beauty of

color and texture of Italian ware. Not only is it beautiful in its warm pink coloring, typical of its name La Luz—"The Light", but in its soft tints that react delicately through atmospheric conditions, causing the pottery to change in color in a most interesting manner. The strength and durability of La Luz clay further endorses it, especially for large vases and jars for outdoor planting and ornamental purposes.

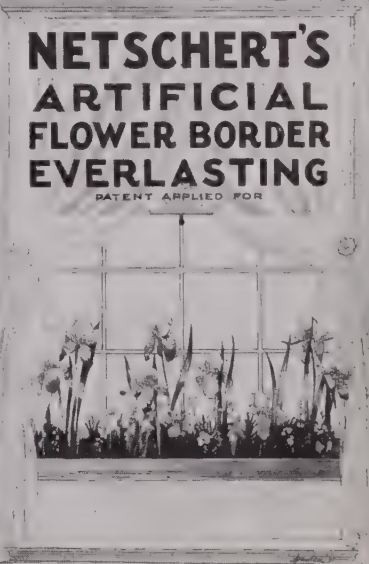
Complete Interiors

A reproduction of an exceedingly comfortable XVIII Century English arm chair. Executed in our own workrooms and moderately priced.



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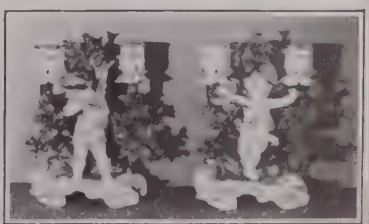


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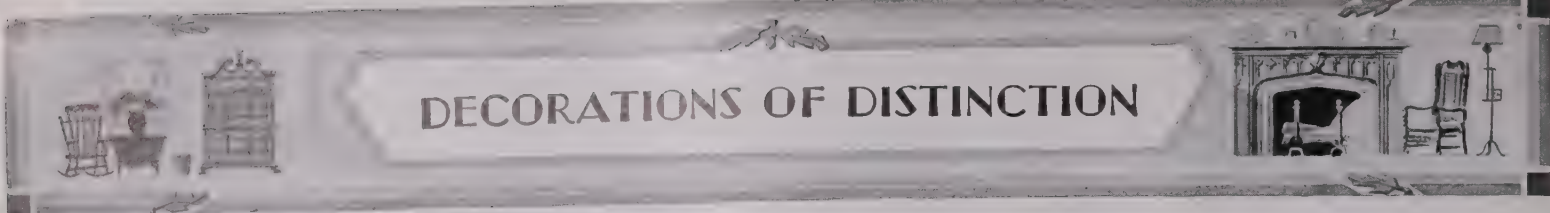
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DECORATIONS OF DISTINCTION

The August 1931 Issue

The 15th Annual FALL AND WINTER GUIDE

to
Home Furnishing and Decoration
*The Most Complete and
Comprehensive Magazine of
Reference Ever Published*

Partial List of Subjects Treated in This Issue

Floors of Wood	Rubber Tiling
Old Sheffield Plate	Wall-paper Panels
Light and Lighting Fixtures	Composition Flooring
Chinese Murals for the Home	Wall-papers of Today
Draperies and Drapery Fabrics	The Beauty of Carpet
Color and Its Influence for Beauty	Washable Fabrics for Walls
Windows and How to Drape Them	The Charm of Modern Silver

With Groups of Interiors Both in the Modernistic and Historic Periods—as well as

Table Settings	Furniture	Glassware
Table Linens and Laces	Tapestries	China and Porcelains
	Antiques, etc.	

THE Special Fall and Winter Decoration Number is an issue that is always preserved for many months after publication.

Inaugurate your Fall and Winter business promotion in this issue and experience what advertising at its best can do for you.

Each piece represents a translation of the art of ancient potters and because they are made by hand vary slightly in thickness, width and height. These comprise an extensive selection in strawberry and water jars, large and small vases, garden bells, any size, flower pots and bowls, urns and amphoras, chimney pots and roof tiles.

DECORATIVE incidents that add their charm to the summer setting are to be found at Buchwalter's in modernistic renderings of Venetian glass, as in those illustrated, and in gay little bowls of glass flowers, quite new. As a table centerpiece to fit upon a mirror plateau, there is also one in four parts forming a veritable flower



New Venetian glass table accessories in amber and blue comprising a compote and flower holder and an ash tray with running figure. Courtesy Buchwalter, Inc., 747 Mad. Ave., N.Y.C.

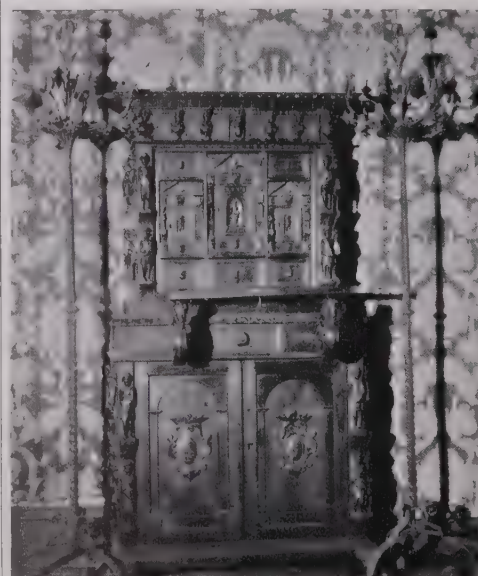
the trade and to decorators by John Guidotti, include many fine antiques as well as skillfully made reproductions.

These are supplemented by wrought iron grilles and torchères, old damasks and brocades, altar candlesticks, mantel ornaments, old portraits and their copies, sculpture, clocks and porcelains, in fact the complete accessories for a period setting be it 18th Century French or 16th Century Spanish or Italian formally treated.

CHINA, glassware and earthenware, in the standard English makes are to be found at Wm. H. Plummer & Co.'s, in patterns that lend themselves to any occasion, be it formal or otherwise. But at this season, when the needs of the country house are especially to be considered, the gay earthenware patterns, such as those of Wedgwood, Booth, Spode and Cauldon with the flowered Italian pottery are accented as being the most appropriate for this use.

They are all in open stock patterns and inexpensive in price.

With these, colored glass stemware is recommended in a wide range of patterns combined with crystal or of one solid tone, with center bowls, flower vases, compotes and candlesticks to match.



Reproduction of a 17th Century Italian "bambacci serigno", in carved walnut and a pair of Tuscan wrought iron torchères, also reproductions with delicate foliated detail. Courtesy John Guidotti, 19 W. 26th St., N. Y. C.

bed of tiny, brilliantly colored blossoms, leaves and dainty buds.

Lustre swans with amethyst glass wings, as compotes and any number of lustre birds and animals that are most decorative grouped on the shelves of a modernistic bathroom are also to be found here.

As accessories for furnishing, which is a part of the decorative work done by this shop, there are charming new cushions and hanging shelves, and the daintiest of dressing tables for the country house covered in dotted Swiss, trimmed with rick rack white or colored.

IMPORTATIONS of French, Italian and Spanish furniture, sold to

Gay flowered earthenware shown in Wedgwood's "Old York"; Booth's "Ceylon Ivory"; Savona pottery and decorative Dresden rooster. Courtesy Wm. H. Plummer & Co., 7 E. 35th St., N. Y. C.



One great store has put 125 of its employees through this course. Six others have put 75 through it.

WHY?

Because it has made money for them!

Like all successful merchants, they knew that nothing is quite as important as expert knowledge. They knew that to stores selling fine furniture, furnishings and decorations, ignorance on the part of its salespeople means loss—not only loss of immediate sales but loss of prestige and, in consequence, of more sales, in a vicious, endless circle. And they knew that, conversely, thorough expert knowledge of furniture and furnishings, and of the principles of interior decorating, means larger sales and a constantly increasing prestige as the store that knows its business, with steadily increasing sales as a consequence.

So, after careful investigation, they selected this course, and entered a few of their salespeople and department heads in it. And purely on the basis of proved results they have since put other employees through it, to a total of two hundred! And undoubtedly will put more.

Putting *your* salespeople and department heads through this course will be as profitable to you, in dollars and cents, as it has been to them. The cost is low; and it is not a question whether you can afford to do it but whether, in this day of strenuous competition, you can afford not to.

THE ARTS & DECORATION HOME STUDY COURSE IN PERIOD AND MODERNISTIC DECORATION

This course was inaugurated several years ago by Arts & Decoration magazine, not as a money making enterprise, but to meet a demand that was literally too strong to be resisted.

We commissioned two of the outstanding authorities in Period, or historic, decoration to prepare the course. Two years ago, again in response to strong demand, we created a course in Modernistic decoration, which was likewise prepared by an outstanding authority. We have since combined the two courses.

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The Long Island home of
Miss Ethel M. Glorney.
Lewis Bowman, architect

THE approach to the front entrance
of this delightful country home has
been vividly and intimately planted by
Noël Chamberlain, landscape architect

Arts & Decoration

Modern Home with Tudor Influence in Roofs and Chimneys

This Lovely Stucco Cottage Is Placed Almost on the Margin of Manhasset Bay. The Planting about It Gives the Effect of an Old World House in a Century Old Garden

By MARY FANTON ROBERTS

Lewis Bowman, Architect

THIS little Long Island estate, enchantingly intimate, both in architecture and landscape gardening, is so placed that the dining room, living room, sunroom, and all the bedrooms look out over the wide blue waters of Manhasset Bay. As one drives around the curve of the roadway, which is above the house, the low cream colored stucco building seems almost at the water's edge. In reality, it is set back some two hundred feet and is beautiful silhouetted against water and sky.

The house was most carefully built of hollow tile, with an uneven float finish for the exterior. The trim throughout the house is oak and the window frames and fittings are leaded glass in metal casements. The color scheme of the house is light, both inside and out. The creamy stucco, with its finish of soft limestone, its red brick grouped chimneys, and its picturesque slate roof, give an effect of gayety and bright charm, so admirably suited to the ocean landscape. The chimneys especially are an important item, as they have been made very tall and can easily be seen from the roadway. In the frontispiece, a glimpse is given of a flagstone walk of buff limestone, and beside the doorway is a large copper lantern finished to look like wrought iron.

The interior of Miss Glorney's home harmonizes beautifully with the soft picturesque outline of the architecture. Throughout, except in the entrance hall, the floors are of oak and the ceilings are of "wavy" plaster, the colors rich, though not brilliant.

The sunroom, which opens out through French doors, directly from the entrance hall, was formerly planned as an open porch but is now closed in with glass because of the strong winds that sweep up from the bay. Fortunately, this was accomplished without any change in the architectural plan, which is so fine in every detail. The arched windows of the sunroom are faced with brick and in addition to the abundance of sunlight which floods the room on bright days, the upholstery has been chosen to accentuate the gayety of the interior—a dashing black and red chintz.

Softer tones pervade the dining room, all green and peach color. In the window hang-

ings, peach predominates. The furniture is Empire in design with tapestry upholstery and the fine old marble mantel has been toned by age to be effective in this room. There are transparent gauze curtains at the sides of the casement windows and a soft toned velvet carpet covers the floor.

The floor plans of this house are exceedingly interesting as they show the almost

service portion, which is well away from the living rooms, yet conveniently near the dining room.

The upper floor carries the master's suite of bedroom, dressing room, bath and closets, two large guest rooms with bath and shower, and smaller bedrooms conveniently placed for light and air. An excellent servants' suite is over the service section on the first floor.

In these days when the star exhibition of the houses at the Architectural League was a square box of steel and glass, I think our thoughts turn rather tenderly, even remorsefully, to homes built with picturesque charm, that seem to belong to their landscape, whether it is the shore of the sea, the margin of a lake, or the depth of a forest. I am definitely interested in the modernistic type of architecture. I have seen it in places where it so utterly suited its background that all other nearby houses dwindled into something commonplace. But the modern stucco house has more the quality of the New Mexican architecture or the simplified Mediterranean. It was designed originally by people who felt very keenly the significance of the building of a house and its lasting quality and its beauty. As yet, I find the purely utilitarian house, such as the most recent of Mr. Wright's, the plans of Mr. Fuller, and the one at the League give me a sense of designing for the business of life, never for its joy and beauty. This I do not at all believe in. I cannot see the purpose of so much economy of space and of money and of time that though we are housed with comfort, no imagination can ever count in the

scheme of real living. If I remember Mr. Fuller's model house, though I might be mistaken, having seen it only once, there were no windows; light, heat, air, all artificially supplied from some economic source in the center of the building. With the great wastes of land the world over, and much of it beautiful landscape, why must we limit ourselves to steel and glass, and live out our lives to help certain architectural designers test out their new ideals?

And so I turn to this enchanting home of Miss Glorney's on Long Island with a sense of such warmth of interest, such aesthetic

(Continued on page 78)



A DETAIL of roof lines in Miss Glorney's house at Plandome. The slate is variegated in tone and in texture. Interesting planting of vines and evergreens close to the house almost reaches up to the roof

right-angled effect at which the house was built. The house, which extends about half way around the curve of the roadway, is shallow in depth, which means such an abundance of sunlight and cool breezes in the summer time. There are a very large living room and a wide porch, which connects directly with the dining room, and the entrance hall, shown in one of the photographs, connects with all three rooms. At one end is the



COMplete façade of Miss Glorney's home, showing the interesting bend of the house to fit the circular driveway, and the repeated hip roof in the center of the façade, with unusual window treatment in one of the gable ends. In the distance one catches a glimpse of the bay



DETAIL of hip roofs and chimneys in the Plandome house. The effect is exceedingly picturesque and the color scheme is an interesting contrast of blue-grey slate and red chimneys against the creamy texture of the stucco walls. The planting provides vivid color notes

IN the entrance hall of this delightful home, the floors are Hudson River blue stone. The ceiling beams and wall planks are dark hand-adzed oak and there is a simple, effective hand rail of carved oak. The plaster between the wall beams is creamy white like the stucco

THE color scheme in the dining room is soft green and peach. The green is brought out in the painted walls and the peach predominates in the furniture, which is Empire in design. A charming mantel in this room is the 18th Century English, with an age old mellow tone



The Most Beautiful Woman of the Italian Renaissance

By His Excellency, GIULIO MARCHETTI FERRANTE

Author of "Evocations of the Renaissance" and "Italy's Beautiful Women"



Portrait of Jeanne d'Aragon, wife of Prince Ascanio, proclaimed the most marvellous feminine beauty of her century. Painted by Raphael Sanzio. From the Musée National du Louvre, Paris

WHO was the most beautiful woman of Italy at the time of the Renaissance? If we had to judge by the praises that the writers lavished on the most notable ladies of the XVIth Century, we would be perplexed. The most frequent adjective used to exalt feminine grace was "divine". We therefore find ourselves confronted with an Olympus where, instead of one as in the classic time, the Venuses, Junos, Dianas and Minervas present themselves to us in such a number that to pay them adequate tribute Paris would have needed a whole tree, laden with the legendary apples. But we feel even more perplexed when we have to compare the hyperbolic descriptions from the pen of a writer, with the images of these celebrated women transmitted to us by the work of the brush, especially in that age when the most celebrated artists flourished. Sometimes we do not find an adequate correlation twixt the words and the figure.

One case exists, however, where such a correlation is perfect. When we read the rapturous praises of Giovanna d'Aragona and afterwards look at her portrait which is among the treasures of the Louvre Museum, we must bow with reverence and admit that the painter was rightly proclaimed the most marvellous feminine beauty of her century.

Truth to tell, there are two portraits which claim the honour of reproducing her likeness, the one adorns, as we have said, the collection of the Louvre, the other is the object of no less admiration in the Doria Pamphily Gallery in Rome. These portraits show an example of a singularity which I think is unique. Almost perfectly identical in their general composition, they represent (to the eyes of an attentive observer) two different women as regards the face. The remainder of the figure and the magnificent architectural surroundings which serve as a background being alike, there arises also for the faces the illusion of such a resemblance that anyone not having the reproduction of both pictures under his eyes, so to be able to compare them closely, is likely to think that both portraits represent the same woman.

Only the comparison which we facilitate to the reader by reproducing both portraits, establishes the fact that the one of the Louvre must represent the likeness of Giovanna d'Aragona, whereas the other of the Doria Pamphily Gallery shows the well known features of Leonardo's "Monna Lisa".

The contention could not be more surprising. Continuing our examination, we will note the many variations: the jewelled hat, in the shape of an aureole, in one image is round, and in the other has a pleat; the style of hairdressing is alike but the quality of the hair is different. Giovanna d'Aragona's neck is finer than that of Monna Lisa, in the curve of the right shoulder one notices a slight dissimilarity which is repeated in the bow of the waistband. On the breast of one we see a medallion hanging from a fine gold chain, which is missing in the other. Another difference is noticeable in the "portico" which closes the background on the left side of the picture. Nor will we fail to observe that the face of Monna Lisa is more turned towards us.

We are therefore confronted with the extraordinary case of a repetition of a portrait in which the face of one person substitutes the face of another, and the substitution is executed with the finest cleverness although with the slightest variety, willed perhaps by the painter.

To what purpose?

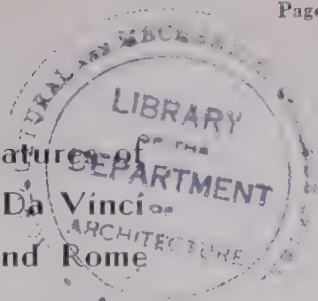
We ignore it.

Neither are we able to affirm with security who were the artists who painted these singular portraits. Notwithstanding the accuracy with which one tried to copy the other, the hand betrays itself a different one.

The portrait in the Galleria Doria is attributed by all the catalogues, especially the older ones, to Leonardo da Vinci. Leaving the discussion as to whether or not it is really the work of the great master, there is no doubt that it belongs to his school. The picture was already in the art collection of the Pamphily, when, in 1763, Prince Girolamo Pamphily, the only male descendant of Pope Innocent X's family, died without issue. The inheritance of the Pamphily, which comprised an inestimable artistic patrimony, was fiercely contested by the Colonna of Rome and the Doria of Genoa, who were related on the female side to the extinct family.

The presumed portrait of Giovanna d'Aragona, passed on from the Colonna to the Doria, was held ever since that time in great esteem. In 1796, the academic painter Salvatore Tonci proclaimed it the work of Leonardo. In those days art critics founded their opinions chiefly on personal impression, more than on historic data or documents. This does not prevent Tonci's opinion from being based on some

The Mystery of Two Famous Portraits of the "Divine" Features of Giovanna d'Aragona, described by a Bishop. Depicted by Da Vinci and Raphael and Shown in Famous Galleries in Paris and Rome



foundation which is regarded as credible.

At that time the picture of the Louvre already existed and we have more copious information about it, although the information in our possession does not suffice to explain the mystery of these two works of art. Everything leads one to believe that the portrait of the Louvre is that of the lovely Neapolitan princess. In France it was known under the name of "Jeanne de Naples", and Raphael was considered the author of that masterpiece. But, concerning that paternity, the following is what we know: the Duke of Ferrara, Alphonse I, from 1517, harassed Raphael with requests to paint for him two pictures, but the famous artist was overlaid with commissions. Among other things, Alphonse I had set his heart on having the "sketch" of Giovanna d'Aragona's portrait, and Raphael consented to send it, though observing that this work "was not by his hand, having dispatched one of his pupils to Naples to portray that lady". We ignore who was this pupil, nor does it result that the portrait itself was ever painted by Sanzio, during the two remaining years of his lifetime.

One can therefore make two hypotheses. According to one, the portrait of the beautiful Aragonese princess would have been done by a pupil of Raphael and in the execution of the picture, with the exception of the face, he would have copied entirely another portrait, either by Leonardo or of his school, which represented the woman known as Monna Lisa. An artistic *plagiat* which seems scarcely possible, bearing in mind that Leonardo, although Raphael's senior by about thirty years, was his contemporary, having died in 1519 and Raphael in 1520.

The other hypothesis is that the portrait of Giovanna d'Aragona, having remained only in the state of a sketch, at a later period, a painter to us unknown finished it off, adapting the head to a Leonardesque composition and harmonising it with the general style. If the second hypothesis is correct, then the hands and other particulars that we admire in the Louvre picture, except, as we said, the face, would belong to the woman of the first portrait and not to Giovanna d'Aragona. But neither of these hypotheses is really satisfactory. If other discoveries do not come to our knowledge, the mystery of the two famous portraits will remain unsolved and perhaps unsolvable.

Who was this Giovanna d'Aragona, proclaimed the most beautiful woman of her time? She was the daughter of Don Antonio, an illegitimate son of Ferrante d'Aragona, king of Naples, from whom he received the title of Duke of Montalto. The most resplendent jewels of his ducal crown were considered to be his two daughters, Giovanna and Maria, whose beauty, especially that of the first born, awakened an admiration of which we get an idea by reading a book, published in 1557, twenty years before her death. This book bears the title of "Temple in honour of the divine lady Giovanna d'Aragona, built by the most illustrious writers, in all the principal European languages". Among the compositions gathered in the volume, three hundred are in Italian, seventy-one in Latin, eleven in Greek, nine in Spanish, two in French, and one in German.

However the greatest praise consists in the particular and minute description of the lovely body of the princess, compiled by Bishop Agostino Nifo, a bishop after the manner of the Renaissance; that is holder of an ecclesiastical "benefice", as he was also a doctor and in that capacity had opportunity to know the secret beauties of Gio-



Portrait of Giovanna d'Aragona, wife of Prince Ascanio, known in France as "Jeanne de Naples." By Leonardo da Vinci. This is now in the Doria Pamphily Gallery, Rome

vanna. Nifo was a great personage to whom Pope Leo X had given the right to create doctors and bachelors, as also to raise to the rank of nobility three persons.

Establishing himself at the Neapolitan Court, he became the philosopher of the family and the physician thereof. Giovanna d'Aragona's beauty inspired him to write a treaty on physical perfection and love, taking her as a model. In this book Nifo affirms that real beauty resides only in the proportions of the parts, and defines the rules of their relationship one to another. "The length of the nose must be the same as that of the lips, the lips must be the same as the ears, the two eyes together that of the mouth. The length of the body must be eight times that of the head" and so on. This established, the doctor bishop passes on to the following description of his subject:

"She is of medium height and the proportion of her limbs admirable, neither fat nor boney but juicy; the flesh is not pale, but tends towards pink and white; her hair is long and golden; the ears small, round and in right proportion to the mouth; the eyebrows, fine and of short hairs, reflect the shape of an arc; the pupils, more lustrous

(Continued on page 78)



Old Worcester Painted Porcelain in Decoration

The Designs on these Porcelains Are Both Rich and Spirited and the Colors in Harmony with the Background and Ornament

By EDWARD WENHAM



Left and right—Two Flight, Barr & Barr vases, painted view panels by Thomas Rogers, one with fresh apple-green ground and one with the mysterious rose du Barry coloring

Below—These pieces of modern Worcester reproduce the same soft color tones in the decoration as those quite familiar ones of the Georgian period. Shown by courtesy Ovington's

EVERY scheme of decoration is primarily dependent upon the use of appropriate colors and as close attention should be paid to the smaller individual objects as to the large surfaces. For while upholstery and draperies are essential and important to form a suitable background to the ensemble of a room the aesthetic charm results to a large extent from the small ornaments. The varying color tones of these offer decorative possibilities owing to the fact that they may be placed in the most advantageous positions; and this is particularly so with painted porcelain whether in the form of vases or table services. For as the vases bring beauty to living rooms, halls and bedrooms, so do the services add color to the dining table and serve to brighten other parts of the dining room, when placed in a cabinet or on the sideboard.

Actually, we have only recently realized fully the importance of colorful porcelain in the decoration of rooms. Admittedly in our modern use of vases, we refuse to repeat the earlier custom of arranging them in pairs and threes with military precision on a mantel shelf. Rather, we allow each to display its individual beauty by placing a single vase on a table or in some other prominent position where its splendid lines and coloring are unspoiled by



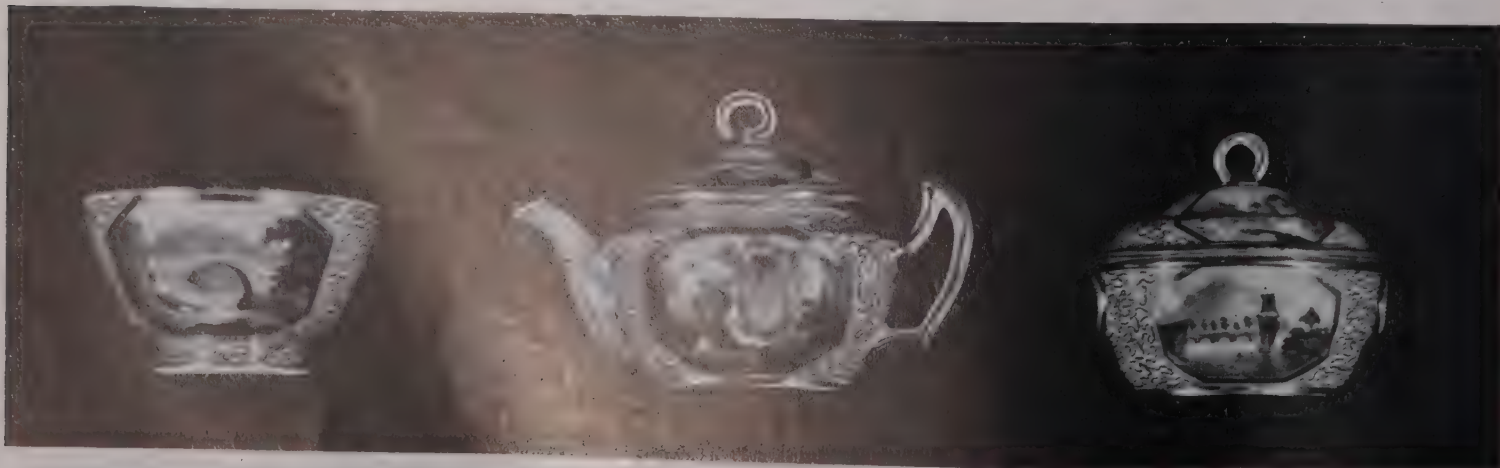
Below—Part of a Chamberlain Worcester tea set, showing the teapot, sugar bowl and basin, painted in a most spirited fashion with various English scenes by Doe and Thomas Rogers. Rare pieces of special interest

the motley of other objects, such as were wont to be part of the decorations during the Victorian era. Nor do we hide the finely painted tea sets on the shelves of the kitchen cupboard for we have long since become aware of the ornamental value of these when used as a medium to bring color to a corner cabinet in a living room.

At the present time, the range of choice in the matter of porcelain offering decorative qualities is wider than ever before. This is accounted for by the increased interest in the earlier patterns and the consequent revival of these by modern factories. To deal with each of the many forms of decoration adopted by the old china painters would not be possible in any single article and we propose to confine this writing to the splendid art developed by the painters of the Worcester pottery.

For a moment it will be interesting to indulge in a little history. Like so many others, the Worcester factory was established by an eminent scholar, Dr. Wall, who in the same way as Bottger, the chemist of Meissen, Dr.

Dwight of Lambeth and Cookworthy, the Plymouth chemist, for long experimented to discover the secret of the Oriental translucent porcelain. After the death of Dr. Wall, in 1776, the Worcester factory virtually ceased



to operate until 1783, when it was taken over by Joseph and John Flight. Nine years later, Martin Barr became a partner in the firm and the name was changed to Flight & Barr, this lasting until 1807 from which time until 1840, it was respectively Barr, Flight & Barr; Flight, Barr & Barr; Barr & Barr. The several variations of the arrangement of these names alone tells a story of a "house divided against itself".

During the interval, another potter, Robert Chamberlain, established himself in Worcester and after 1789, became a serious competitor to the original factory, this competition being increased when Thomas Grainger started a third factory there, in 1801. Eventually the three combined to form the present company which is, today, reproducing all the designs which brought fame to the potters and painters of Worcester in the days of the Georgian kings.

Among the many features of the decorations of the Worcester china are the splendid ground colors. These colors were undoubtedly brought to this factory by the itinerant artists who had first worked at the old Chelsea pottery; and this accounts for the similarity between many of the colors found on pieces made at the two places. The ground color more prevalent with Worcester porcelain is the rich deep blue, often appearing with a diaper pattern arranged after the manner of fish scales and referred to as "scale blue". This scale decoration is a hang-over of the influence derived from China where it was adopted by the Oriental painters from the scales of the Sacred Carp. There is this difference, however; whereas the Chinese scale is in pink outline, the Worcester artists invariably shaded in theirs with the blue.

Not that the blue was the only ground color used at Worcester; turquoise, apple-green, maroon and a canary yellow are also fairly common with the china decorated with panels "in reserve" and painted with scenes, exotic birds, flowers and other subjects. The term "in reserve" implies that while an object was treated with a certain ground color, parts of it were "reserved" or allowed to remain white to serve as panels which were later painted by the artists. With some of the table services only a few of the pieces were decorated with scenic panels, the others having floral decorations, but this is unusual.

With one service now in an American home, only the bowl and the oval dish are decorated with the view panels, that on the bowl showing "Darlington,

Durham" and the dish a view of Worcester Cathedral, painted by Doe. It was, however, a more common practice to decorate an entire service with a series of old castles, each piece showing a different scene, the name of which was printed or impressed on the under part of the article. A tea service made at the Chamberlain factory is an example of this use of various views and it also serves to show the decorative qualities of this type of porcelain. Sixteen different views appear on this service which was painted by Doe and Rogers about the end of the eighteenth century.

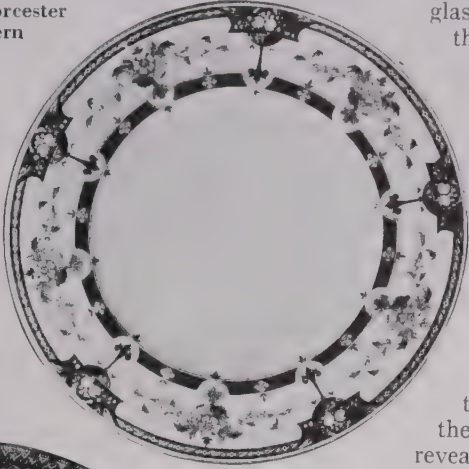
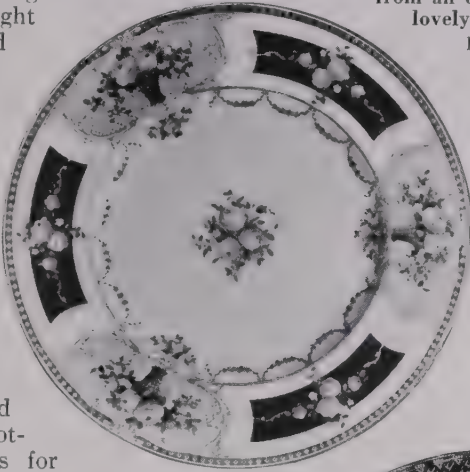
That the men responsible for these decorated panels were artists in every sense of the word is apparent from the remarkable detail of these miniature paintings. If the various objects are examined with a magnifying glass, it will be seen that the outlines are perfect and the colors applied with the utmost precision. Whether it be distant mountains with some ancient castle in the foreground, a humble cottage home in a wooded glade, a scene taken from one of the classical stories or a view of the ocean and the old sailing ships, the perspective plainly reveals the work of men who placed their art on a higher plane than we moderns who regard "success" by our available bank balances.

Then, too, they combined the most simple landscapes with the elaborate decorations in vogue during the late Georgian period. One vase which recently came to America had a panel depicting Binstead Cottage, Isle of Wight. A simple scene in all truth and surely one antithetical to the beautiful turquoise ground color and the elaborate gilded ornaments of the vase itself. At times, it might almost seem that the artists selected certain ground colors for certain types of scenes; also while vases would be similar in form and, to all intents and purposes, be accepted as a pair, variations in the shapes of the panels and the applied gilt decorations were introduced.

Two large vases with panels painted by Thomas Rogers, about 1800, will serve to illustrate this. The shapes are almost identical and both have the jewelled and gilded handles with a calyx of molded and decorated foliage. But there are obvious variations both with the gilt decorations on the shoulders and with the ground colors. One of them has the apple-green ground, the panels being a view of Lake Windemere, Westmoreland and the Menai Straits, Anglesey, each panel framed by C-scrolls in gilt; the panels of the other are framed in less defined

(Continued on page 80)

Below—Chinese Taoist basket emblem and trellis diaper with English roses revived from an early and very lovely Worcester pattern



Right—The Worcester artists borrowed the elaborate scroll work from the French Sèvres porcelains and added panels of fine design of flowers



Above—The border design reproduced on this plate is from Renaissance woodwork. This Worcester service plate is delicate and oriental

Barr, Flight & Barr vases, the pair painted scenes from "The Minstrel" and the "Deserted Village," by Thomas Baxter, on a yellow and gold ground, the two-handled one showing a view of Roseline Castle, Edinburgh, by Doe



Antique Surroundings for Youthful Dwellers

IN the beautiful rooms which Mr. and Mrs. Walter T. Rosen have chosen for their children, the charm and color and design make for daily pleasure in the lives of young people and must have, to an extent, educational value along the line of the fine arts



MISS Anne Bigelow Rosen's bedroom shows ceiling and frieze in low relief plaster of the early English Renaissance. The magnificent carved oak paneling of this period shows Italian influence. The mantel is of carved Caen stone with a carved oak overmantel. Curtains are puce and gold Italian velvet rug taupe

PHOTOGRAPHS BY P. A. NYHOLM



In an Exceptionally Beautiful City Home

ONE of the beautiful rooms in the home of Mr. and Mrs. Rosen is the children's living room. The atmosphere there is late English Renaissance, showing the transitional spirit between the Elizabethan and the Jacobean periods. The paneling is old English oak

THIS view shows the East window with mullioned glass and rich curtains of unbleached linen, embroidered with bright colored wools. The old stained glass cartouches inserted in the leaded windows give the quality essential to the character of the entire room. Tudor wainscot chairs and Renaissance tables complete the scheme



WALTER T. ROSEN,
Jr's bedroom is paneled with late 17th Century Italian woodwork of pine with walnut finish. The effectiveness of this paneling is greatly increased by the fluted pilasters with carved Ionic capitals. The ceiling is pine, beautifully moulded and ornamented with heavily carved rosettes and acanthus leaves. The covering of the radiator is wrought-iron ornamental grille



THE doorways are a very fine feature of this Italian room. Somewhat Georgian in character as regards the lintels. The original ornamental box locks and strap hinges are particularly fine. The upper panel has an inset small door. The furniture of this room is almost entirely old Italian in pine and walnut. The small cupboard is early 17th Century Italian. The chair is the same period

Decorators, Powell & Playford



A Table Series for the Seasons

Arranged by Ellen D. Wangner and Pierre Dutel

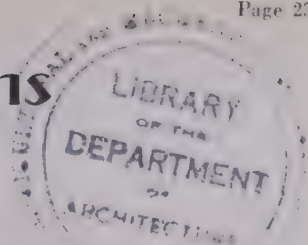


PHOTO BY H. VICTOR KEPPLER

A Late Supper Table in a Penthouse Garden

ON this terrace of the Beaux Arts apartment, the glass-topped iron table (B. Altman & Co.) surrounded by vines, flowers, statuary and oil jars (Carbone, Inc.) makes an inviting garden picture. Squares of Point de Venice lace with Italian Besso linen napkins (James McCutcheon & Co.). Plates, goblets, candlesticks and

pheasants are crystal, the knives, forks and spoons with their pistol-shaped handles of crystal (Corning Glass Works). The iron table and wrought-iron chairs (W. & J. Sloane) are green, other benches and chairs are iron and copper, these and hooded beach chair from B. Altman & Co. Flowers and potted plants are from M. Goldfarb, Inc.



Spanish Colonial Silver from South America

This Collection of Rare Old Silver was Brought Together from Various Parts of the Dramatic Country of the Incas. Forty-first of a Series on "Antiques as Decoration."

By MARY MAYO CRENSHAW

WHEN the fiery Spanish Conquistadores came over to the New World—which to them was New Spain—each brought with him a complete equipment of silver including vessels to eat and drink from, bowls to wash and shave in, and candlesticks for the lighting of their evening hours. What though the pieces were massive and heavy, they were carried on mule back, over mountain and crag, through virgin forests and swampy jungles, for they were considered absolutely indispensable to the comfort and importance of their haughty owners.

It was in the blood of the Spanish Dons to love and demand shining silver utensils. A glance at the history of plate on the Spanish peninsula will show this.

There had been a time when the Iberians, inhabitants of Ancient Spain, had fashioned the humblest articles from the silver with which their fair land abounded, and had realized its value so little that they traded it to the crafty Phoenicians for the merest baubles. Indeed, so great an amount was acquired by the latter that they lingered long enough to make for their ships anchors of silver before they sailed away. Next came the Romans who, to enrich their Caesars, pilfered Spain of great quantities of the noble metal. Afterwards it was the Visigothic kings who were dazzled by the precious ores of Spain. Although these northern conquerors were not luxurious in their dress or customs, they conceived a violent affection

for the gold and silver of their new dominions. Rodrigo, they say, rode on a saddle of pure gold. The churches were hung with votive crowns given by the monarchs, who were Christians, and, in imitation of a sovereign's gesture, the wealthier nobles, too, presented chalices, patens and crowns to the churches. Some of these Visigothic crowns can be seen today in the Musée Cluny at Paris and in the Royal Armory in Madrid. One of them was given to Queen Isabella, the Catholic, by a peasant who expressed regret that he had destroyed others.

In their turn came the Moors, lovers of the arts, who gloried in the precious metals of Spain and fashioned from them wonderful swords, daggers, trappings for their Arab steeds, table services and even used them lavishly in adorning their book bindings. Their exquisite products appealed strongly to their enemies, the Spaniards, descendants as they were of the Visigoths; and they used every device to acquire by loot or barter all that they could of such beautiful utensils and arms. We read that the Cid, when he banqueted King Alfonso, served the monarch and chief lords from vessels of gold, while the rest of the party, numbering hundreds, ate from solid silver.

With this succession of squandering the supply of the precious metals of Spain was necessarily much depleted. Royal sumptuary edicts, issued from time to time, strove to limit the use of silverware in the house-



Top left—Solid silver stirrups bought in La Paz, Bolivia. Very heavy and of exquisite workmanship. Shown through the courtesy of Mrs. Robert Vorfeld

Center—Silver water bucket six and a half inches high, from the ancient capital of Brazil. Used by Indian slaves. Courtesy Mr. George Hewitt Myers

Top right—Egg-shaped "quilche" of silver, from Ecuador. Spanish gentlemen in South America wore these pieces hanging at their belts

Left—Silver bowl from Bolivia. Hand-wrought in relief appear the arms of Castile and Leon and those of Spanish Emperor Charles V

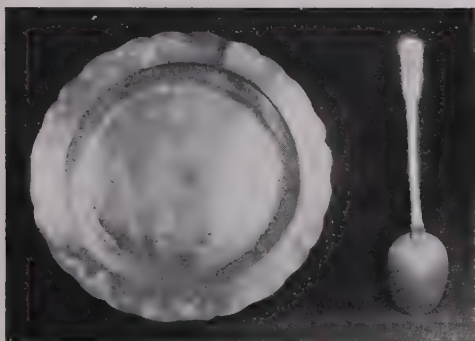
holds, but with small success. That quality in the Spaniard which lusts for magnificence and display made the gleaming implements too alluring. When the Invincible Armada sank to a watery grave, many great leather chests filled with beautiful personal silver, property of the hidalgo officers, were buried forever beneath the angry waves.

Splendid silversmiths, or plateros, to use the Spanish word, abounded in Spain through the centuries, notable among whom may be mentioned the family of Arphe (or Arfe as it was also spelled), father, son and grandson, some of whose wonderful custodias and processional crosses may be seen in old cathedrals and churches of Spain to this day. Pope Calixtus III preferred to all the skilled Italian silversmiths about him two Spaniards whom he brought from Barcelona in 1455 to fashion the golden roses and fine swords which it was his custom to send each year to the ruling monarchs of Europe.

Nevertheless, in spite of the fine work achieved by the Spanish plateros, they were not accorded in their own country the station which their talents merited. An ancient ruling decreed that "In base and mechanical trades is included those of the silversmith, the painter, the embroiderer, and others similar by which the worker lives from the product of his own hands." Those

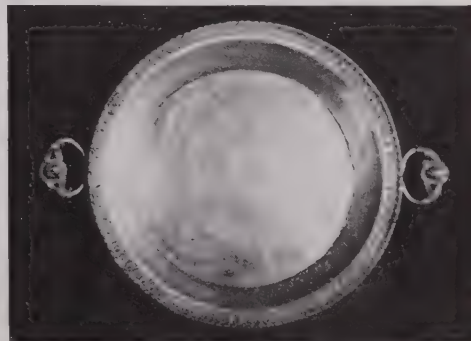
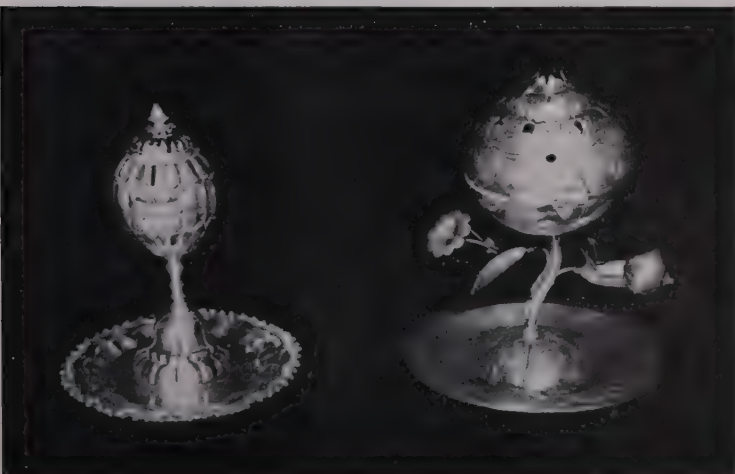


Silver altar lamp from Buenos Aires, hanging from a silver chain, adorned with heads of cherubs and flowers, executed in relief. From tip to tip, it measures eighteen inches. Wicks extend from oil in center to eight branches



Massive silver dish from Ecuador with petal edge its decoration. Food was both cooked and brought to table in this dish and the tall spoon used in kitchen and dining room

Incense burner in form of conventionalized pomegranate, from Bolivia. Courtesy Mrs. Robert Vorfeld. Pomegranate incense burner. Courtesy Mrs. Frank Barrows Freyer



Big hand-beaten silver dish, eighteen inches in diameter and three deep with lion masks with rings in mouth for handles. Edge is bordered with a delicate design.

Silver mates from Vorfeld collection and bombilla or tube through which to imbibe, which served as strainer as well. Mate was dispensed to guests as we offer tea



the proportioning of the length and breadth of the objects he creates; if he does not comprehend the art and science of perspective in designing and tracing, he can be neither artist nor silversmith."

Thus the plateros came into their own at just the time when vast quantities of gold and silver were being brought over in heavy-laden galleons from the new world. And, too, at this time Grantees and soldiers of fortune alike were setting their faces towards the Eldorado, and ordering outfits of personal silver for the journey. In many cases they took with them plateros, and, once installed, they sent back for more to come over and serve as instructors for the "Indians" of New Spain. In the train of Pizarro, Cortez and others many skilled silverworkers were included, and were needed. It is said that Cortez even shod his horse with solid silver.

As a matter of fact the natives of Mexico and South America were as expert as the Spaniards in metal working, and sometimes more so. It was more a question of teaching them to substitute Spanish designs for their native themes than to teach them the craft itself. With their technical skill and artistic bent, they made apt pupils. At first the results were mere copies of the patterns given them, so much so that it is often difficult to know whether a

(Continued on page 76)

who followed these callings were not allowed to wear silk, the raiment of a gentleman. Loudly and long the silversmiths and artists complained of this injustice but it was not until the reign of Charles V. that they won their cause. Then at last the Emperor issued a "pragmatica de Trajes" (edict on clothing) which granted artists and silversmiths (artifices y plateros) the right to wear silk, stating the reason that "the statute entitles them artists and not artisans . . . because truly an artisan is one who executes work in which there is no need of science or knowledge of any of the liberal arts. An artist is one whose work cannot be done without science or knowledge of the liberal arts. Such is the work of the artist silversmith; for if he does not understand the art of geometry for



Some New Small Houses in California

The Two Picturesque Stucco Cottages Are a Part of the Donald Dickey Ranch and Are Complete in all Practical Details, Possessing a very Genuine Charm—so Essential to the Small House

Palmer Sabin, Architect

THE guest house of the group is more definitely influenced by Mexican farmhouses than by Mediterranean architecture of California. Exterior walls are local stone and large kiln burned brick, whitewashed but softened with redwood stain. The roof is of large hand-made mission tiles from cherry red to salmon pink

THE gardener's cottage of this group is built of adzed redwood supporting posts and eucalyptus logs, whitewashed. The coloring of the trim is sage green, as it is in the guest house. The ceilings in the gardener's cottage have exposed eucalyptus purlins with beams random sheathing. Fireplaces of solid redwood timbers





THE hall of the guest house, which opens from the living room, carries out the color scheme of the larger space. The hangings are monk's cloth in blue and white. The walls are Spanish of yellow and the floors are red tile. The door frames from which the stairs start, are exposed natural-finish eucalyptus beams

SITTING room of the guest house. Here the wood work is exposed redwood and the windows are double hung with roller screens. Certain windows have wrought iron grilles made in the vicinity; others covered with old Spanish grilles. The fireplace is constructed of stone and brick with mantel of solid redwood timber

(Continued on page 84)

HANGINGS of the owner's bedroom are chintz of flower design in tan, henna, and black, the same color scheme being carried out in the bed spread. The dressing room wall is papered with a flower design of the same colors. The smaller bedrooms are done with gay chintzes, with light walls and rich rugs



Modern American Industrial Design

The Annual of American Design, 1931, Includes the Outstanding Work of Eminent Authorities in All Fields in which Contemporary Design Has Been Influenced by the Machine

By C. ADOLPH GLASSGOLD

WHEN, about four years ago, the American Union of Decorative Artists and Craftsmen (Audac) was first organized, little was generally known in our country about the growing strength of contemporary design. Except such things as came from France and were shown in a few of our larger cities there was no public consciousness of the change occurring in the industrial and decorative arts. Unlike "prosperity" or "depression", these things have to be labelled before they become generally recognized, despite the fact that they are as intimately a part of the lives of people as are the two faces of the economic coin.

The great International Exposition of Industrial and Decorative Arts held in Paris in 1925 rendered a considerable service to the advancement of design in our own country even though its immediate effect was limited to a very small group of alert retailers, artists and writers. One of the most significant facts

of that exposition for America was our refusal, made officially by the then Secretary Hoover, to participate since, he claimed, we had no modern design to show. Our exclusion was indeed fortunate. What we could have shown in Paris would, by comparison with the work of Germany, Austria or France, have been the source for much continental witticism.

It is therefore with heightened gratification that Audac was able to produce the Annual of American Design only five years after America had admitted its decorative insignificance, and reveal therein a startling alteration in affairs. The Annual definitely proclaims the existence of a powerful and conscious movement in American industrial design that can stand comparison favorably with the best done in Europe. Every one of the approximately three-hundred illustrations in the volume reveals the touch of



Right—Hand woven woolen rug of sharply contrasted colors. Modern. From Ralph M. Pearson Studios. This is designed by Henriette Reiss



a designer fully aware of the basic principle that underlies the best products of contemporary design—simplicity of effect for specificity of purpose. Almost no department of the practical arts has been omitted in this compilation with the exception of automobiles and aeroplanes which, it was felt, were so completely appreciated by the public that their inclusion would have been tautological.

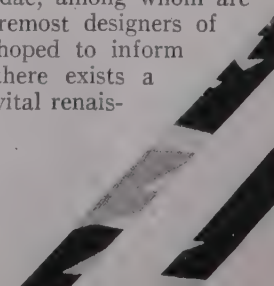
What this first issue of the Annual will do for American design cannot be fully prophesied, but one may safely and with all modesty forecast a dis-

tinct stimulation. For the first time in the history of our country our public is made aware of a concentrated movement to inject sap into a desiccated mechanical life that threatened, for a time, to either become a drab acceptance of industrialism or a vapid and purposeless search in the discarded clothes-heap of the past for a scrap of beauty which it might with impunity wear. For the first time a complete survey of the active cooperation between creator and producer is presented to the public which now may no longer feel that modern design is a series of sporadic explosions of individual whimsicality.

By this pictorial review of the accomplishments within the past year of the members of Audac, among whom are included the foremost designers of America, it is hoped to inform America that there exists a potential for a vital renaissance.

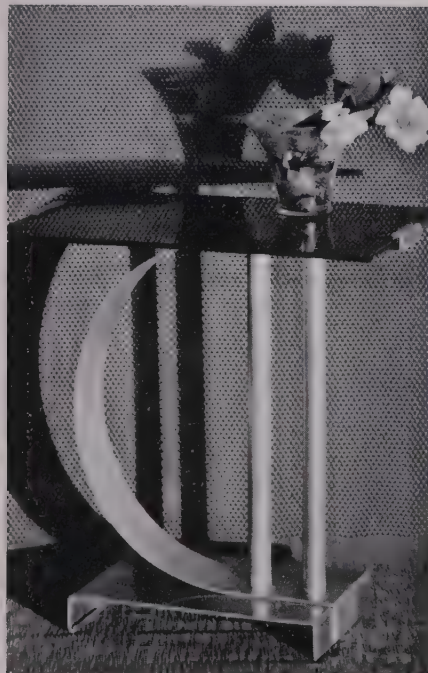
Interestingly proportioned bookcase in two tones of lacquer. Viennese porcelain on the top shelf and a modern light to the left. By Paul T. Frankl

Above—Modernistic hand blocked American linen printed in twelve colors from the Derryvale Linen Co. Designed by Alice Donaldson





PHOTOGRAPHS ON THIS PAGE BY WORSINGER



An occasional table of aluminum and formica in black and silver—very well proportioned, and of convenient height. Made for the Nessen Studios, Inc.

sance in the useful arts; that, in fact, it is well under way; that its manifestations in textiles, silverware, furniture, ceramics or interiors are not the pyrotechnics of a meretricious fad; and that the devitalized imitation of the outer shells of period styles must give way to the new spirit whose source is in the life of both work and recreation today. A reaction widely felt in music and painting as well as in the industrial arts.

No great creative talent ever flourished in a cultural desert. Creation only occurs in those times and places when it can secure nourishment from a general artistic environment that not only recognizes and applauds but uses talent as well. The Annual of American Design will not alone contribute toward the development of such a desirable environment; it will also encourage and stimulate the young aspirant in the indus-

trial arts to participate in the task through the example of a distinguished company with whom he is in spirit allied.

Most encouraging of all will the Annual be to those manufacturers who dared experiment with contemporary design in the face of considerable resistance. They may now see their pioneering days well over; that they no longer stand isolated in an oasis of fresh design amidst the sandy wastes of period reproductions; that from one end of the country to the other there is a constant accretion to the movement from among industrialists, vindicating their own convictions—convictions not to be romantically sentimentalized by attributing to them exclusively noble or altruistic ideals, but convictions seen realistically as meaning, "good modern design pays."

Yet, without some of the abstract virtues, the interest and participation of industry in the modern design movement would never have been what it is. By grace of this interest the Annual is enabled to point a very significant sociologic truth—that the machine need not enslave man; that its standardizing need not lead to rigid repetition, and that its mass producing need not exclude esthetic considerations. Purposive direction and conscious control, artistic and social, will inevitably make the machine an effective instrument for heightening the economic and cultural well-being of man.

In the Annual of American Design are illustrated any number of machine-made objects—made by the thousands—which give tangible proof to the contention (though matters are far beyond the stage where it still needs verification) that a chair or table or rug made by machine may be as beautiful as one made by hand, provided an artist, aware of the limitations and potentialities of his materials and his fabricating instrument, has originated the design. There is a guarantee in the names of Jensen, Sinel, Lescaze, Peters, Weber, Bernhard, Rohde and Deskey—among many more represented in the Annual—that beauty of design need no longer be a mere accidental feature of a machine-produced object of use.

One of the most exacting tasks in compiling the Annual was selecting authors for the articles to avoid establishing any impression that contemporary design had already congealed into a series of definite motifs carved

Cane furniture trimmed with reed liners and lacquered sea-green, upholstered in ultramarine blue. From the Ypsilanti Reed Furniture Co. Designed by Donald Deskey

from a mass of hardened theory. Precisely because it was felt that the modern movement in America is still in a formative stage, precisely because it is dynamic and changing, fluidly adjusting itself to a constantly altering environment, was it deemed advisable to get a diversity of critical opinion. Yet all the writers find much that is encouraging in the spirited movement in which Audac is the herald and of which the Annual is the first exhaustive compilation.

The Annual of American Design is the official organ of the American Union of Decorative Artists and Craftsmen (Audac) whose members are consciously working for the elevation of standards in contemporary design. They are convinced that life today demands an appropriate setting and, as artists of all ages moulded the external world to suit the life of their times, are giving our environment a new and fitting appearance.

Annually, this publication will review the most important works, realized or planned, by America's most gifted designers and thus be a source for the ever-renewed effort to keep the looks of things as fresh as the method of their making.

The modern developments in the applied, industrial and decorative arts are indicative of recent and eventual changes in our social outlook. Their present significance lies not alone in substituting an appropriate style in the place of outmoded traditional ones, but also revivifying a public esthetic appreciation.

(Continued on page 87)

A desk lamp of brass and hard rubber, aluminum and flashed opal shade. Standard in black and silver. One of the new designs of the Nessen Studios, Inc.





PHOTOGRAPHS BY DRIX DURYEA

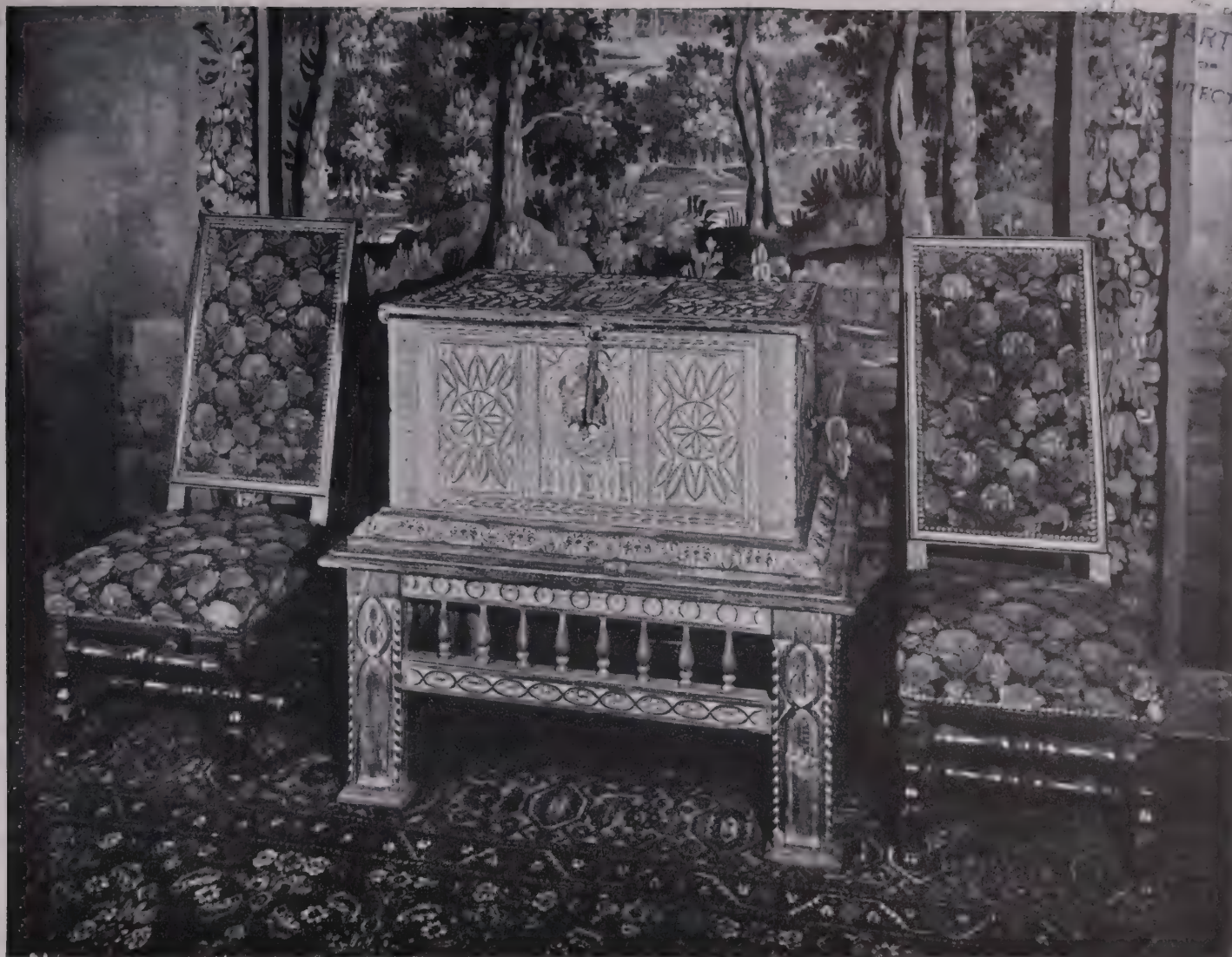
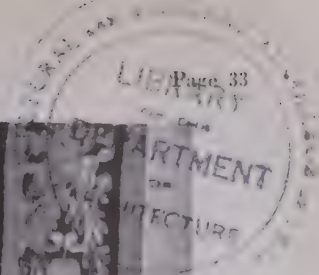
The Decorating and Furnishing of Side Walls

Interesting Suggestions Are Met in These Four Illustrations for the Fitting of Side Walls to Avoid that Bleak Look that so often Occurs. Different Members of the Decorators' Club Furnish Ideas of Spanish Effects, French, Chinese and English

THIS delightful wall arrangement was planned for a small, dark hall. The Chinese wallpaper gives it an architectural quality with its dull greens and old reds. The aged effect of the wall makes an interesting background for the old Credenza in walnut, the gilt Venetian mirror and a pair of old red *tôle* urns. This hallway was designed as well as decorated by Jessica Boss

IN this reception hall, a side wall has been treated with much dignity. The surface is grey-brown, a most flattering background for the cream and gold antique mirror, the console table and the Directoire screen. The armchairs, which bring the wall arrangement well out into the room, are in walnut, upholstered in cream and brown printed leopard. Mrs. Buel decorator





A VARIETY of antique pieces has been used in this very rich wall arrangement. The surface of the wall is practically covered with a Flemish tapestry, against which is centered an antique Spanish Gothic chest, interesting in design and very warm and glowing in color. Either side of the chest is a Louis XIII chair covered in ancient needlepoint, and an antique Oriental rug is over the floor. The general effect is of a splendor of coloring. Decorated by Mary Coggeshall-Jeannette Jukes, Inc.

IN delightful contrast to the illustration above is the decorated wall by Hettie Rhoda Mead. In this case, the wall is in a dining room where the predominating colors are peacock blue and green, yellow and rose. The wall itself is of écru and superimposed thereon in the form of panels are Italian window shades. The effect is very formal and distinguished. The satin covers of the old fashioned mahogany chairs are striped in the colors of the draperies and the Oriental rug repeats the tones



Water in the Garden

Lily Pools and the Various Ways of Making Them Attractive and Practicable in the Garden

By J. HORACE McFARLAND

President American Rose Society, Editor American Rose Annual

A lily pool edged with circular cement blocks so placed that flowers can be grown between the blocks. This makes a delightful effect and prevents that look of too formal, hard, concrete surface

Close up of a remarkable growth of waterlily buds, blossoms, and pads. The lily at the right is "Mrs. George H. Pring," and the one which is standing up tall at the left is "Mrs. Ed. Whitaker"



great designers backed by great pocket-books can and do produce. I look at them with awe until I feel impelled to run away from them as fast as I can because such things are wholly impossible within my garden budget.

These words, therefore, in no sense minimizing the value of the best the landscape architect can do with a full pocketbook back of him, have to deal mostly with what the less well furnished pocketbook can support.

To have water in the garden there must be an accessible source of it. The first "discovery" that is likely to be made by the thoughtful experimenter is that a natural stream is not necessary. The little Breeze Hill "spring," as we call it, deceiving even the elect as to its origin, uses a pipe trickle so small that I think most of the time it

A lily pool in a town garden. Around the cement rim is a mass of green which connects the pool and the lawn in a way desirable both for softening the pool's edge, and contrasting with flower beds surrounding it

Hardy waterlilies of the Rose Arey variety. This is especially suited to the garden pool and is gorgeous in color and very graceful



THE Editor expected me to write on lily pools. I intend so to do, but I want first to discuss some of the things that make lily pools possible, and which present to the thoughtful gardener who is willing to go to sources for suggestions, opportunities for individual delight, for garden beauty, that are entirely denied to the unfortunates who know only of the formal pond with its architectural edge.

At the outset I want to be freed from any particular sympathy with or attack upon the architectural garden development. I have frequently admired, and expect to more frequently as my life continues to, admire the splendid combinations of architecture and plant life, all too frequently with most emphasis on the first word, which





completed garden usefulness. The man or woman who has natural elevation in the garden won't have to worry about gravitation, save as to its best use.

Then comes another factor, not altogether understood but vital to the sort of thing I am here preaching. It is the conservation of this water, bought or naturally diverted, as the case may be, through the completest use I have referred to. This means that otherwise dry, somewhat "hard-boiled" gardens may accommodate the bog plants which are so delightful, and usually esteemed to be so difficult. The secret is the addition of an underlying concrete apron. Let me return again to the Breeze Hill

Carpensis waterlily of the Marliacea variety. A beautiful lily with rather small leaves, equally interesting whether in full bloom, or half open, and with graceful long-stemmed buds, still tight

"spring" above referred to. There is just a bit of natural elevation which takes care of gravity. It is made useful by the underlying concrete apron. All the soil has been dug out from the location of the spring and the bog to a depth of ten or twelve inches or more, according to convenience and circumstances. Then comes the putting down of an inexpensive and quite informal concrete base two, three, or even four inches thick, according to circumstances and pocketbook, and having at its lowest point a retaining lip which will permit water to flow over it into the contiguous soil. This provides a constant dampness. Upon this has been based the carefully-thought-out opening of the spring itself, in

A very formal variety of pool which can be planted with lilies; an extremely interesting idea for a modern moat. Vines trail down over the stone walls and shrubs are planted at the concrete edge

fails to register on the water meter which tells what I must pay the city for aquatic garden pleasures. The next important item to settle down upon is that this water as soon as it gets out of the tap which, skillfully concealed, yet does control it, can be used over and over again until its eventual evaporation into the atmosphere, or, far better, absorption into the plant life it supports.

Here comes in a third factor, that which Sir Isaac Newton observed when the apple fell in his orchard. Gravitation has much to do with the favorable use of water in the garden. Yet no one who has a flat garden need be wholly discouraged, because it is always possible, especially as attention is paid to the sane use of rocks in the garden, to get up a foot or so and permit the aforesaid trickle of water to ripple its way into

A rural variety of lily pool in harmony with the informal planting and stone pathway. In this particular pool, waterlilies of the annual variety are planted and at the border bunches of ferns, brilliant petunias and fleurs-de-lis



This beautiful variety which is a great favorite in the waterlily pool is called the "Panama Pacific," an elaborate name for such a peaceful blossom

the Breeze Hill case backed by an incidental cup-shaped stone found in the woods, from which the hydrant trickle drops into the clear and limpid spring. From this it overflows into the surrounding immediate bog, giving encouragement to the plants which like damp feet. Underground it likewise overflows above the lip referred to, and through the aid of capillary attraction keeps moist, but not muddy, the surrounding soil as host for many delightful plants that will not endure dry feet.

But there are other angles, other opportunities, for this trickle, especially as they are thoughtfully dealt with in connection with good-looking weathered rocks that may be introduced, but which if they show

(Continued on page 79)



The Dresser in Interior Schemes

Suggesting Various Places in a House for These Convenient Pieces of Simple Furniture which Are now Being Reproduced by Modern Cabinet-Makers from Original Models Found in the Early Houses of England and America

By HENRY BRANSCOMBE

This quaint old dresser is a Dutch cupboard of the type that was popular in American homes during the early part of Colonial period. Filled with pewter

A typical Colonial setting with a smaller dresser, suggestive of a dining room either in a country home or in a city apartment. Courtesy Charak

It might almost seem that as age brings dignity to us humans, so it confers distinction upon many inanimate things of humble origin. The kitchen furniture of yesterday adorns the dining rooms of today and the simple pottery, pewter and brass are elevated from domestic to more aristocratic spheres. Our realisation in recent years of the charm of the plainer furniture styles used in the more outlying homes of past generations has been the outcome of what could be termed "reversed evolution": because after the finer furniture designs of the older countries became popular in America we gradually became aware of the beauty of the less sophisticated work of the rural districts.

Perhaps the ubiquitous motor car is primarily responsible for this enlightenment. But it is certain that as the simpler interiors of old farmhouses both in America and in Europe became more generally familiar, they suggested that unquestion-



able attraction which comes from contrasts. This from two distinct phases; firstly a room of this type as a whole offers a pleasant contrast to more advanced schemes which have been undertaken in other parts of the house; and secondly the furniture itself is of that character which brings into greater effect the colors of china, pewter and other suitable ornamental objects. And such effects are especially present when one of the old-style dressers is the background for the colorful items.

These romantic pieces of furniture have become more and more important as part of modern homes; and while for a time the available examples were limited to those dating from the 18th Century, they eventually became so widely sought for that the demand began to exceed the supply; in consequence of which the present-day factories are carefully reproducing the earlier models. Not that originals are unobtainable

This setting, in which all the furniture is English of the Early 18th Century, gains its own especial charm from the colorful effects of the China and pewter on the old dresser. By the courtesy of Norman R. Adams, Inc.



tain the dresser-like cupboards which are now copied from original models such as were popular in the earlier Colonial homes. Spoken of as "Dutch cupboards," these are made either angular for placing in a corner or shallow and rectangular so that they may be used against a wall. The upper part has several open shelves while the base is a low cupboard with a paneled door and when pewter or china is placed on the shelves the ornamental effect is especially beautiful.

It may be well to suggest that when one of the Dutch cupboards is part of a breakfast-room, blue and white Staffordshire plates resting against the back-board with a few pieces of pewter in front result in a very pleasing setting, the brighter blue of the china bringing into relief the more som-

(Continued on page 81)

Smaller sized dressers are being reproduced in the old styles for breakfast rooms or other rooms calling for the more narrow types. Courtesy Shaw Furniture Co.

A rare old oak dresser, made in Normandy in the 18th Century. It is beautifully hand carved and has a glowing patina. A well preserved piece. Courtesy Albert Grosfeld



because many are still being discovered in the provincial sections of Britain and not a few in the more scattered farmhouses of America. But whether a dresser be two centuries old or the work of a present-day cabinet-maker who is satisfied to copy one that was made by some rural craftsman in the days of the Georgian kings, its value to an oak breakfast-room or dining-room cannot be questioned.

This from the standpoint of decoration as from one of usefulness; and in using the upper shelves of a dresser to hold china, pewter and other objects we unconsciously continue a tradition dating from the 15th Century. Not that the shape of the dresser, as we know it, is in any way like that of the Middle Ages, because the dresser in a mediaeval dining hall was formed of tiers of many shelves covered with rich fabrics and placed in the center of the hall to display the gold and silver plate of the house. And a century later, the cupboard-like wall piece which was the forerunner of the later dresser first made its appearance.

Nor can it be denied that however attractively furnished an oak dining room may be, it somehow evinces a certain incompleteness without a dresser. It may be here remarked that some rooms intended for breakfast-rooms will not accommodate a high-back dresser; when that is the case it is always possible to obtain the lower or table section on which the high shelves rest, because the modern factories, having in mind the smaller rooms, are producing both types. In fact the first dressers had no plate racks above, rather

being plain oak side-tables with deep drawers, but during the later Stuart period cupboards as well as drawers were fitted below and the canopied shelves for holding plates added above.

No doubt exists that those having shelves above are in every way preferable and for a moment we will touch upon smaller breakfast-rooms in which it is desirable to use one of the taller wall-pieces, but in which a full-sized dresser with shelves would be unduly heavy. For such interiors it is possible to ob-



Here is all that old-time simplicity found with the early dining rooms of the Puritan families of New England, the dresser shelves being used to hold the domestic pewter-ware then in general use, yet the cabinet-work is modern. From Kensington Manufacturing Co.



An English Cottage for the Pacific Coast

This Charming House, with Its Quaint Thatch, Hip Roofed Doorway, and Substantial Stone Facing, Suggests a Lane in Devon, but Is Really in California and Built and Fitted up in the Western Fashion

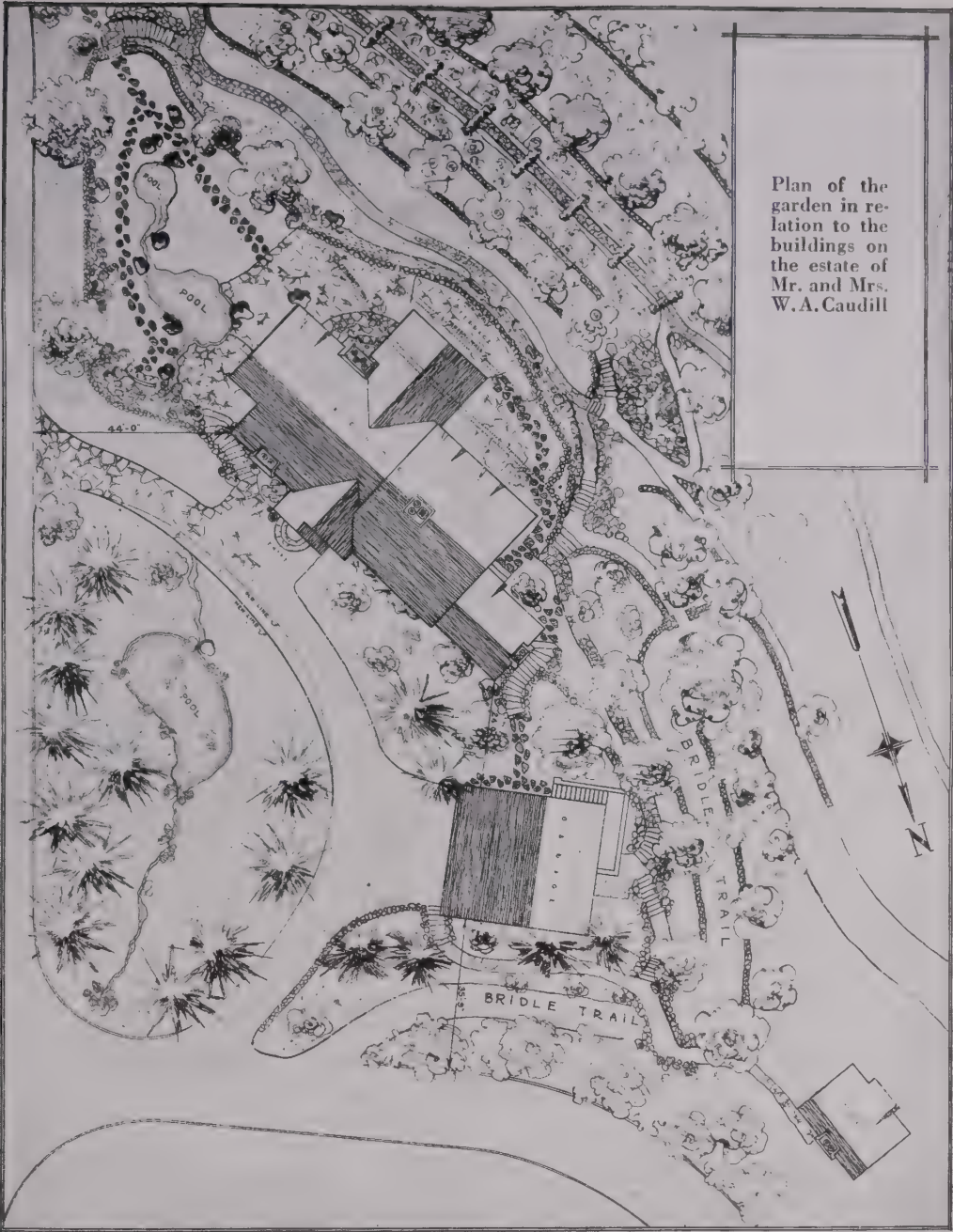
R. E. Ashton Co., Architects

Howard Smith, Landscape Architect

THE front view of the home of Mr. and Mrs. William A. Caudill in Los Angeles. It is charmingly reminiscent of the South of England, in color, material, and form. The planting about it is largely in brilliant green, extremely interesting against the blue-gray stone and the warm stucco. The detail of the home shows the stone chimneys running up above the peaked thatched roof at the side of the front entrance, which is in stone. The half-timber construction is oak. Casement windows are used throughout, opening out under a little thatched eyelid as shown in the illustration to the right. The chimney pots are warm terra cotta



THE interior furnishing and decoration of this house is delightful, not in any one period, but Tudor English and Italian predominating. In the living room, the love seats are Tudor English as are the chairs. The desk is of the Vargueño type. The red lacquer cabinet is old Chinese and the draperies are hand woven woolen fabric in blue green, very warm against the white plaster walls. In the dining room, the furniture is walnut in Italian design and there are hangings in bright colors, while in the library most of the furniture is modern with hand blocked linen used for the upholstery and the hangings. Wanda Haas, Decorator



THIS plan of the landscape gardening about the Caudill house shows the placing of the house, the planting of trees and shrubs and flowers, the pools, the bridle trail and the little studio, isolated from the house itself. The general effect of the garden arrangement is most romantic with its many pathways and multiplicity of trees and flowers

THE entire front façade of the Caudill house, showing the delightful roof as it is lifted over the casement windows, comes to a double peak over the stone entrance. The combination of materials here is unusually interesting—the blue-gray stone, the natural color of the thatch, the warm stucco and the rough brown half timber



Longing for Adventure Comes With the First Touch of Summer



THREE PHOTOGRAPHS BY PUBLISHERS' PHOTO SERVICE

THE Alcazar, famous Royal Palace in Segovia. This type of palace was built in Spain by the Moors. They are more often in the nature of strongholds than the Florentine palaces. They are always surrounded by high walls and the entrance is through a single gateway

In the Pictures We Are Showing this Month, We Travel from the Forbidden City in Peking to the Serpent Stairway in Old Mexico and We Have a Glimpse of the Royal Spanish Palace, Empty of Royalty, and the Alcazar in Segovia, Fashioned by the Moors in the Eighteenth Century

THE Royal Palace in Madrid from which King Alphonso recently fled to France. It is one of the most important buildings in Madrid and is on the site of what was formerly a magnificent Moorish castle, used as a residence by Emperor Charles V. The modern palace was planned by Philip V, and its construction begun in 1738





PHOTO BY EWING GALLOWAY

THE beach at Biarritz, a fashionable watering place at the Basses Pyrénées, France. Napoleon III and the Empress Eugénie made this fascinating place their summer residence and it is still a favorite resort both winter and summer. It is about five miles southwest of Bayonne and is considered one of the best of the numerous bathing beaches along the Riviera



DETAIL of the Serpent Stairway at the Temple of Quetzalcoatl. The barbaric sculptures, such as seen here antedate the Christian era by thousands of years. They were antiquity when the Mayan Indians came into the land of Mexico. Research has shown that two distinct races came and conquered and vanished into oblivion before the advent of the Mayan Indians



House Reminiscent of the English Cotswold Type

The Owner Conceived the Idea of the House After an Extended Tour Through England. The Model Followed Was from That Fascinating Dreamy Old Town of Chipping Campden

Jerome Robert Cerny, Architect

THE exterior walls are buff semi-dressed stone and slate with a roof of heavy stone in gray, blue purple and black, and a stone trim to the house. The period of decoration throughout is Early English and Elizabethan. The main entrance to the house is through a large reception room with a stone stair and rich iron balustrade

THE floor plan here shows a very interesting arrangement of rooms. The ceilings throughout are wood, plaster and ornamental plaster and windows have steel casements. The fireplaces are carved stone. All the trim and woodwork are rough grain quarter-sawed oak. In the living room, ceiling and paneling are oak and floor Madagascar mahogany.





An oak paneled room of 1670. Stiles, rails and fields of panels painted puce colour, with floral devices in harmonizing tones of green, yellow, umber and sienna. From Bramshill Park, Hampshire

SO many chances to create incidents of fascinating interest occur in connection with the paneling of rooms that it is scarcely to be wondered at that people time and again overlook at least some of the opportunities within their grasp. And the habit of overlooking opportunities is one that grows readily; it does not take long for this, that or the other pleasant fashion to slip away from both general usage and general recollection, no one can say exactly why. Hence it is that we need to remind ourselves occasionally of certain paneling amenities within the general scope of our decorative heritage that otherwise might become well-nigh forgotten.

In a survey of paneling usages, we cannot do better than first to outline the basic nature of panels and then to trace some of the fundamental principles involved in panel decoration. By its very nature and construction, a panel implies clearly and regularly defined boundaries. It is a space enframed within an enclosure. Likewise, the presence of paneling connotes a deliberate and orderly articulation of the area it covers. And this articulation is commonly symmetrical in its character.

Moreover, the fact of definite articulation of a given wall space invites and carries with it the implication of organized accent or stress at appropriate intervals. It is just at this point that we are apt to overlook a possible and legitimate function of paneling which is likewise definitely a decorative opportunity. Having created a paneled room, we are

Living room in a house at Purchase, New York, with panels formed of sepia chiaroscuro, early 19th Century French wallpaper framed by dado, the cornice and the dividing pilasters. Woodwork is painted pale green. Leigh French, Jr., architect

Some Generally Forgotten Paneling Amenities

A Great Variety of Decorative Effects Can Be Obtained by These Methods of Wall Treatment

By HAROLD DONALDSON EBERLEIN

too often content to let it go at that. The seemly paneling, symmetrically and orderly disposed, appears adequate to give a room the dignity and finish we require; then we are prone to rest on our partial achievement and regard the work as completed when very frequently it is only ready to receive the final accent and rounding out of interest that its composition invites. We ignore the invitation

proffered us or else we altogether fail to perceive it.

A well-paneled room, it is true, has a convincing and satisfying quality that enables it to stand alone without the addition of specifically decorative elements. While wood paneling affords a singularly excellent background, it has also a distinct decorative value of its own by no means negligible. This decorative value inherent in the structure and material of paneling a good many people are inclined to regard as the final measure of its capabilities. But it isn't—so it seems to them—sufficient unaided to create all the interest and accent demanded by a room and, therefore, they relegate paneling to the status of background merely and place their dependence on movables for the complement of interest and accent. It is perfectly proper, of course, to create interest and accent through the agency of movables, but there are often occasions when it might be much more to the point and

proffered us or else we altogether fail to perceive it.



Small 18th Century Venetian anteroom, with curved corner panels having painted decorations carved in relief and larger panels filled with strips of rich silk brocade. Courtesy French & Co.



more effective to do this in the permanent setting, while the movables count purely as incidents.

No matter how admirable the quality of a wood-paneled room, and no matter how rich the effect it imparts, there is always the possibility that a degree of decoration of one sort or another may add just that touch of accent needed to make the fixed composition definitely articulate, to create distinction, in short, to make what was already good better and to make the merits of the paneling count to their fullest value. Colour, pattern and relief—two of them together, or perhaps all three—are the agents from which this enhancement is to be expected.

The existence of a panel form in itself provides a frame which, in turn, suggests or invites the display of some appropriate decorative device to which its well-defined boundaries give completeness, coherence and becoming emphasis. This emphasis of ornament will naturally be distributed as the requirements of the particular occasion demand. There is almost no end to the variety of ways in which suitable embellishment can be carried out.

A peculiarly fascinating example of painted ornament introduced to give completeness and varied interest to an already excellent paneled setting can be studied in an early 18th Century room brought from the south of France near the Spanish border in the Pyrenees. Each of the major panels, on all four sides of the room, bears a painted scene—biblical subject, landscape or historical incident—and further architectural accent is conveyed by similar paintings in the small frieze panel of the chimney-piece and the panels

above the doors. The highly diversified interest of such a room speaks quite plainly enough for itself; and yet this abundant diversity is presented in such a uniform manner by means of the regular panel divisions that the composition has complete unity. In a room where there is such ample and varied interest, as well as articulate accent, embodied in the fixed setting, it is easy to see how little dependence need be placed upon movables for the accent and variety indispensable to any well-balanced and completely finished composition. The fixed setting itself is all-sufficient; the movables are agreeable but non-essential incidents.

A scheme of painted panel decoration no less comprehensive can be seen in the room from "Marmion" in Virginia, now preserved in the American Wing of the Metropolitan Museum of Art. Here not only do the major panels display landscapes and conventionalised *motifs* but also the dado panels and the stiles and rails come in for their share of painted enrichment—laurel swags and drops on the dado panels, arabesque scrolls on the



Dining room of Warbrook, Everley, Hampshire. The paneling of this room is marbled in a manner much in fashion in England in the early part of the 18th Century. Prevailing colour is salmon. Courtesy Wm. B. E. Ranken, Esq.



Living room in apartment of late Kenyon Cox, Esq. Mural decoration in the Baroque manner painted by Allyn Cox. Architectural features and simulated plaster ornaments are also painted

stiles and rails. In an early American room such painted decoration had a definite purpose—to make the fixed setting complete in itself and independent of movables, for movables were none too plentiful and not readily obtained, even by the wealthy. Quite apart from this consideration, there was a substantial satisfaction in a room whose fixed decoration was complete in itself and completely consistent, a fact of which "Marmion's" owner was probably fully as conscious as any of us are today. Whether we wish to rid ourselves of dependence upon movables or not, we can scarcely fail to appreciate the

genuine worth of unity and consistency in the decorative scheme of a room as evidenced by the two instances just mentioned. Such decoration inevitably makes for simplicity and restraint in the introduction and disposition of movables, and such simplicity and restraint are qualities to be assiduously cultivated. Too often do we suffer from our self-imposed bondage to the tyranny of movables which we lack courage, or resolution, or knowledge to deal firmly with.

Consistency and unity in pictorial paneled decoration are strikingly exemplified by the end wall of a country-house living room where the embellishment and source of interest and accent alike consist of landscape paper—a reproduction in tones of brown of an early 19th Century French paper. The area covered by the pictorial paneling is the one long, unbroken wall space in this room. Without the paneled decoration the wall would have been perfectly decent, but dull and uninteresting;

(Continued on page 74)

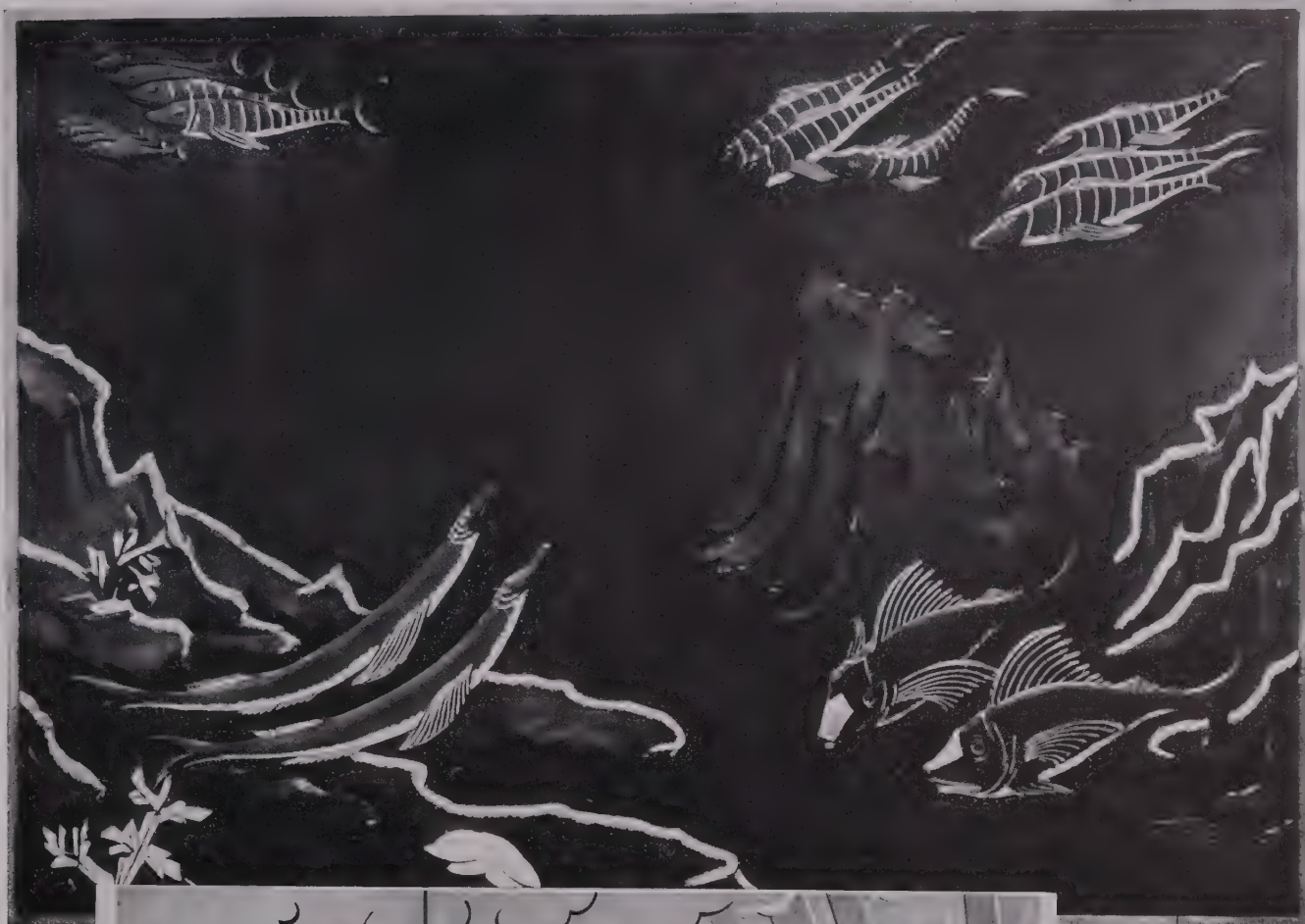


Very fine James I paneled oak room from the Great House, Whitehall, Shrewsbury, England, with moulded plaster ceiling, old brass chandelier, Old English furniture. Chairs are covered in velvet and needlepoint. From Charles of London

Lacquered Screens with High Relief

These Very Modern Screens by Baron Jean Pellenc Have the Finished Perfection of the Orient, though the Patterns Are Obviously of the Western World

Courtesy The Park Avenue Galleries



THE fish panel is mahogany and brown, including the fish and the under-water motifs. These are brought out by a startling outline of white. The effect is unusual, and interesting for both modern and antique rooms

THE "Dogs" screen is in shades of gray, white and black. The background to the horizon is soft gray, the right side of the trees is a deeper gray and the left side of the trees is white. All the foliage is gray and black

Fine Formal Planting on Long Island Estate

PHOTOS BY MATTIE EDWARDS HEWITT

IN the garden about the home of Dr. Preston Pope Satterwhite the trees, the shrubs, the architectural detail, the sculpture in the garden, have all been selected and harmonized in such a manner that this estate has become noted for its intimate charm and dignified beauty. It has the precise form at times of an old French garden and then suddenly one comes upon an intimate corner, most neighborly

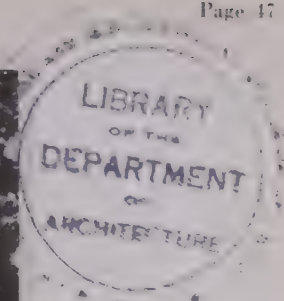


LEFT—Detail of the Temple of Venus, which is the ultimate object in view in a space planted with definitely formal outline yet with detail of exceptional charm. The shrubbery around this Temple is English boxwood and evergreens

BELOW—For the planting of this formal garden, showing the little love Temple at the extreme end, boxwood was used in profusion. There are large clumps of wistaria and other shrubs. The long, low pool adds to the extent of the vista



RIGHT—At this end of a fine bit of planting is a rock garden surmounted by a sculptured figure. Then up a flight of wide brick steps is a fountain, the bowl of which is supported by figures of animals. Over the fountain is a great square arch hidden under ancient vines and on either side of the arch are tall, slender cedars. In the foreground leading to the rock garden is the beginning of the series of little pools



BELOW—A succession of long, narrow pools dominates this garden which ends in a pergola planted with wistaria vines. At the right and left are tall cedars and in front old English boxwood moved from the South. A fringe of fleurs-de-lis borders these pools and there are marble seats on either side supported by sculptured figures, and large pieces of sculpture are staged in front of the cedars



Art of an Adventurous Century in France

With Disregard of Dogma and Tradition, the Artists of the Eighteenth Century Expressed the Glitter and the Poise of the Age in which They Lived

Illustrations Courtesy Metropolitan Museum of Art

By GUY EDGERTON

WHAT can we, who belong to the Twentieth Century, owe to the Eighteenth? Surely the old régime is buried, and a good thing too. What do we want with its frills and its laces? We are honest folk.

Are we? Well, I suppose in a way we are. We do earn our living, pay our bills, lead, on the whole, respectable lives. But there is a sense in which the Eighteenth Century, for all its seeming insincerity, was more honest than we—more honest, because less afraid.

If one is to understand the Eighteenth Century, one must bear in mind that of all centuries, it is the most courageous. It took nothing for granted. Other civilizations had been based on elaborate foundations of Church and State, dogmatic assertions of fact that might not be questioned. The Eighteenth Century assumed nothing. An assertion was something to be put under a microscope. If there were no flaw in it, it might pass, but for this once only. It

must not be allowed to crystallize into a dogma. Not that the mind of the century was in its

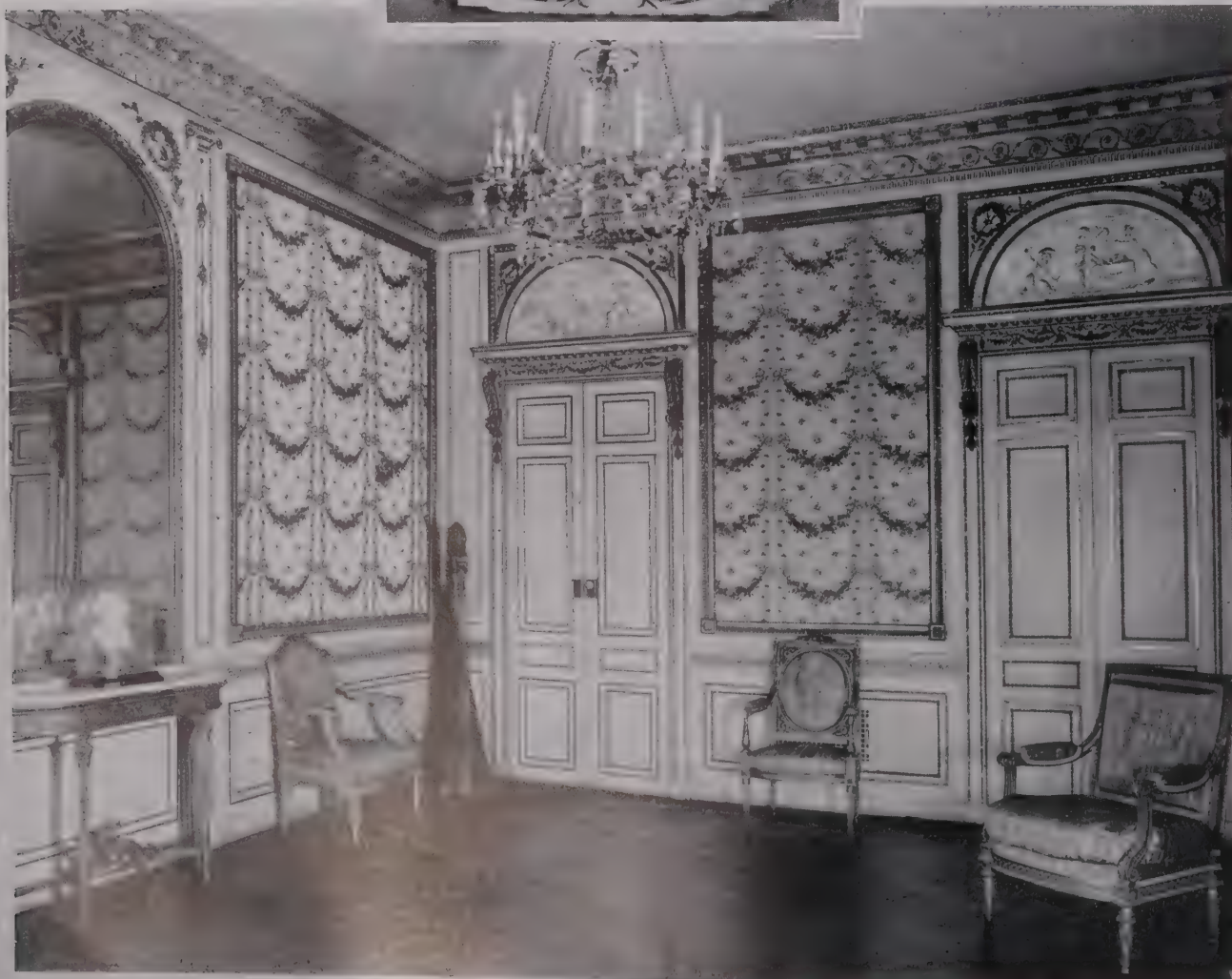
essence destructive but it had, at its finest, a passion for what it conceived to be truth. It found that the Science of Behaviour was based on a set of assumptions. The great "laws" that were propounded by the philosophers and preachers were not laws at all but deductions from a false premise. With imperturbable courage it examined one by one the current dogmas, put them under a microscope, turned the white light of its Reason upon them, analysed them, traced them back to their source, to the almost forgotten assumption on which they were based, pricked that assumption and brought the fabric clattering about its ears.

But now it must build and here both its strength and its weakness are most clearly shown. For the structure which it erected is the most fragile, the most delicately poised that has ever been devised by man. Rejecting the thought that any action could be, in itself, either good or evil, it took as the sole criterion of the fitness or unfitness of any action in any given case,

Panel painted by Nicolas Lancret in the time of Louis XV, reflecting the gaiety and unreality, which influenced all the Arts



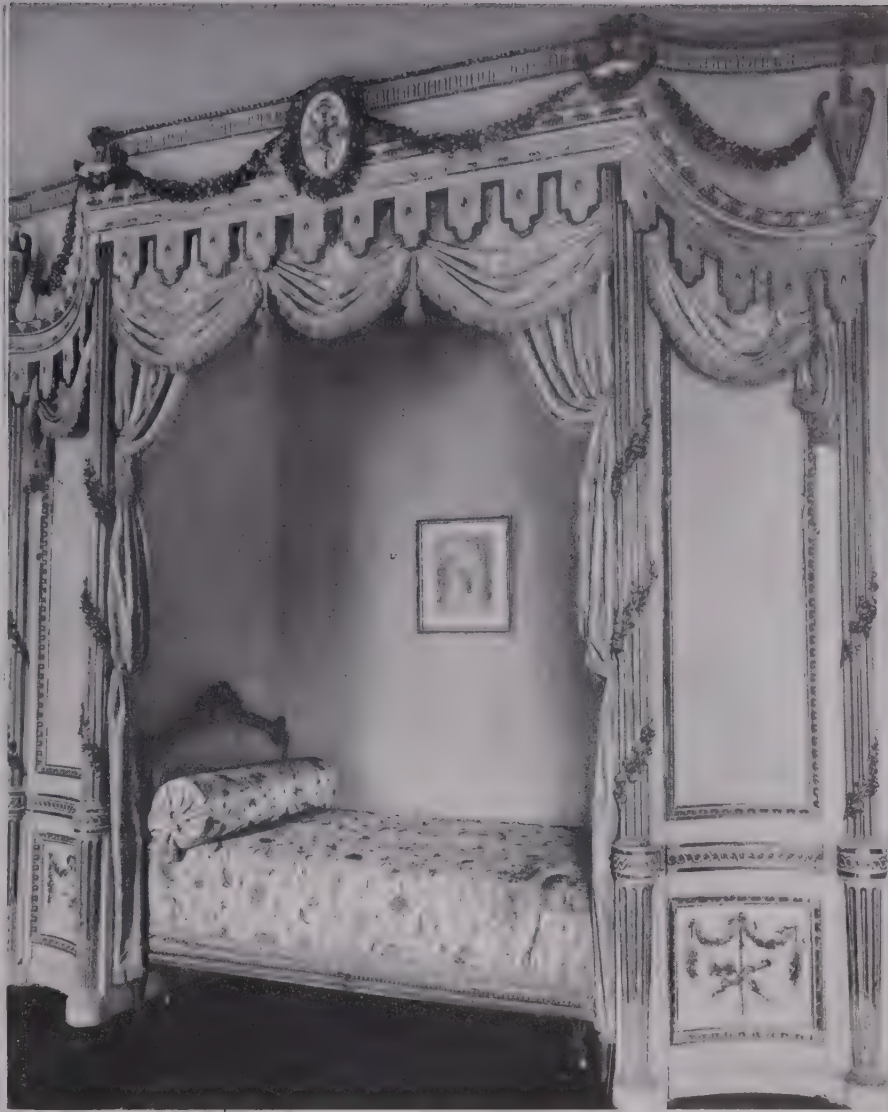
Louis XVI salon from the hotel Gaulin, at Dijon, designed by Jerome Marlet and showing principals of neo classic period



Reason—by which it understood not the intellect merely, but its own impeccable taste.

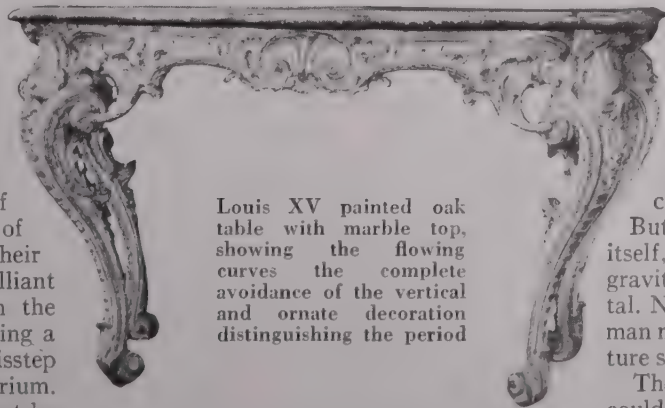
How fine a distinction is here implied can only be fully appreciated by reading in the history and memoirs of the century. On the one hand there is the court, spectacular, unreal, all glitter and gilt, the shallow mind lost in the maze of its own wit. On the other there are the *grands esprits*, Voltaire, Montesquieu, St. Simon, a group of men as finely anchored in reality as any the world has seen. To study the mind of a Voltaire is to find oneself in an atmosphere so sharp and clear that hypocrisy and self-deception cannot for a moment exist, but are immediately detected. It is like stepping from the penumbra of a modern drawing-room with the lights all shaded

Chair legs took the form of slender fluted columns and the backs were often shield shaped in the graceful Louis XVI period



The triumph of the classical ideal under Louis XVI is shown in this bedroom by Jerome Marlet, from Gaulin

gaiety and its sobriety, its frivolity, and its unswerving purpose, its superb disregard of reality and its amazing grasp on fact. It is as though the craftsman, quick to answer every mood of his patron, had been endowed with the gift of divination, knew every stop of the organ and keyed his accompaniment accordingly. But indeed it is more than an accompaniment. In every age, after all, there is an intimate connection between art and life, yet the two remain subtly distinct. No one would claim that Gothic Art reflects accurately the life of the Thirteenth Century or the Renaissance the life of the Sixteenth. The first is removed from the common life of the age by an immense spiritual ideal, the second holds up before men's eyes an ideal of formal perfection. But in the Eighteenth Century no such barrier exists. No ideal



Louis XV painted oak table with marble top, showing the flowing curves the complete avoidance of the vertical and ornate decoration distinguishing the period

is interposed between art and life. The stage is so indissolubly linked with the drama that is played upon it that one can scarcely tell

where drama ends and décor begins.

I am thinking now of that phase of the century before the dawning advent of classicism brought art back to the comfortable sanity of the vertical. In those mad years during the middle of the century there was no such thing as a vertical, scarcely a straight line anywhere. Look at a picture by Watteau. How the outline of his figures flows in and out, turns upon itself, remains for a moment poised, then curves inward, falling gently to complete the ellipse. You will scarcely find, in all of Wat-

Even small objects of decoration, such as chairs, were architectural in design with return of classical ideals



into the white glare of an arc-light. These men dissected every act with the precision of a surgeon. Just because they proceeded from no arbitrary assumption of what was fitting and what not, they were able to raise life, the relations of one human being to his fellows, to the rank of a fine art. From the standpoint of our morality, they might turn things topsy-turvy, swing the wheel full circle, write Thou Shalt for Thou Shalt Not and Thou Shalt Not for Thou Shalt—and still, by virtue of the unflinching honesty of their self-criticism, the perfect timing of their judgment, the impeccability of their taste, make their black appear more brilliant than our white. We walk soberly on the ground and still we stumble. They, toeing a measure so intricate that the slightest misstep spells disaster, preserve a perfect equilibrium.

As a man lives, so will be the thing that he makes his art. In the art of the Eighteenth Century every phase of its life is reflected. There are to be found there side by side its

teau's painting a single figure that stands upright. All are bending, curving, swaying. Two by two they go and their bodies, that scarcely touch, yet are locked in a delicate interplay of line answering line. Intently their bodies speak one to the other, yet there is no strain. They are absorbed in a dance and their bodies move to a rhythm that is its own repose, a rhythm that has no accent, no division into bars of three beats answering three, but hovers about a delicate, yet unerring counter-poise.

But painting, you will say, is a law unto itself, can afford to laugh at the force of gravity, the tyranny of vertical and horizontal. Not so the sober arts, the arts that serve man more nearly. Can you hoodwink architecture so or rob furniture of its sturdy vertical?

The artists of the Eighteenth Century could and did. Architecture, alas, was stubborn. This infernal monotony of piling stone upon stone, always in a straight line, upwards. So also furniture must follow certain fixed rules.



Italian Villa Overlooking Inland Sea

Lacking Elaborate Detail, Characteristic of Roman Precedent, the House of Mr. Melville N. Rothschild at Glencoe, Illinois, is both True to Type and Simple

Architect,
Earl H. Reed

THROUGH a fine cedar hedge the front entrance of the Rothschild house is seen in interesting classic outline. There is more of the feeling of Florentine pastoral rusticity in this home than the Roman formality of larger palaces. The house is of dove gray stucco and roof tile in warm purples, tans, grays and browns

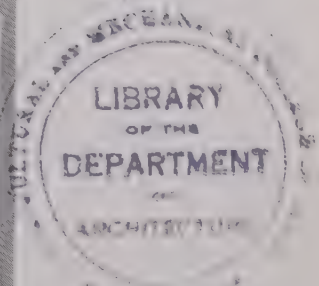


Decorator,
Milton H. Blum

THIS fine antique mantel-piece, the standing candelabra, the furniture and the hearth irons in this room are all old pieces from Italy. The suspended lighting fixture is modern Italian metal work. The draperies in this room are Italian brocade of salmon and tan, and there is an old Spanish rug covering the floor



THE landscaping around the Rothschild house is treated very broadly and simply. The unique topography of the country is taken every advantage of and the house is most delightfully located, with the lake on one side and a picturesque ravine on the other. There are plenty of fine shade trees



THE living porch gives onto a bower of foliage. The Spanish rug in this room has deep blue and terra cotta tones, and a vibrant green is in the Italian hangings. The lighting fixture is modern Italian wrought-iron, very fine in design, and the furnishings are antiques, also of Italian origin

Broadway To Date

The Fumbling, Flattering and Flaying that Goes on in this
Realm of Musical Comedy—Reviews of the Drama Also

By BENJAMIN DeCASSERES

Let us have wine and women, mirth and laughter—
Sermons and soda-water the day after.
—Don Juan.

MMUSICAL comedy is the age—it is of the age. It is the Spirit of the Age.

Because? Because it is an epitome; because it is fast; because it is furious; because it is slightly lascivious; because it is changing, and because it takes our minds off of stocks and bonds, income-tax blanks and the peace-liars at Geneva.

Nonsense! Let's have more of it. Nonsense is bombilating, stimulating, levitating and causes the little devilkins of satire and irony to dance and somersault on the wax dancing-floor of our Seriousness.

Musical comedy is a new form of near-genius in the world.

Let us call it Creative Nonsense.

It was born of the ancient opera bouffe and comic opera. Then disintegration began, as it begins in all things mundane. The fragments united with the old Variety show, whose beginnings were Humpty-Dumpty and Pantaloon-Harlequin. And presto!—the Musical Comedy came into the world.

This form of Creative Nonsense satirizes, pulverizes, mimics and mocks at everything—*Hoop-la!* It turns the socks and gloves of human conformity inside out—*Hoop-la!*

There is a divinity called Nonsense which may, after all, shape our end. Maybe Musical Comedy is of the Upper Spheres, and Noel Coward, Ethel Waters, Ginger Rogers, Willie Howard, Clifton Webb, Fred Allen, John Sheehan and the interminable rest of the merryandrews and peeplegs are the crown of evolution and the



Ginger Rogers, the charming star of the Gershwin musical comedy, "Girl Crazy," a western drama which is playing at the Alvin Theatre

jor opus, "Three's a Crowd." This has been awarded—until the advent of Lew Leslie's "Rhapsody in Black"—the Gold Medal. But comparisons, to me, are always odoriferous and absolutely unmetaphysical. "Three's a Crowd" has smash, smartness, keenness of wit, all of which you'd expect from a man—naturally!—of Mr. Dietz's quizzical, comical outlook on life.

"Girl Crazy" is the most picturesque of the nonsense brood. Laid in the West before Volstead deadened it, it crackles and lilts and raises some Original Sin capers. "Girl Crazy" is chortling frenzy à l'Americaine.

Take "America's Sweetheart." This is musical comedy doing its satiric best to slam our motion-picture industry. These slams are not much more serious than Hollywood itself. But—I've forgotten!—the musical comedy is not even supposed to be serious even when it "means business." There's a steady hail of giggles in "America's Sweetheart"—and the girlies? But why should I grow sentimental in the good old summertime? It isn't being done any more. Neck 'em and leave 'em! "The Wonder Bar" is an oddity. It is a sea of nonsense entirely surrounded, topped and bottomed by Al Jolson. Jolson is an artist in nonsense. He can compel

laughter of the most explosive kind and then pull a subtle tear when he has a mind to.

I have pleasant memories of "Nina Rosa"—a kaleidoscope of bandits, flashing knives and white teeth with long and loud Spanish coises coming from them.

These, with those noted below, are all the musical comedies of the entire season—with the little gem, all in a class by itself, "Meet My Sister"—that made an impression on me. I did not like



Madge Kennedy, co-starring with Otto Kruger in Noel Coward's comedy, "Private Lives," at the Times Square Theatre

Alice Brady who starred recently in DuBose Heyward's play, "Brass Ankle," a race-problem drama at the Masque Theatre



Harriette Lake who is playing in the musical comedy, "America's Sweetheart," now running at the Broadhurst Theatre

Beatrice Lillie who has opened in a new musical review, the "Third Little Show," playing at the Music Box Theatre



earthly shadows of something Higher!—*Hoop-la!*—and also applesauce and haywire, *enfants!*

The past season has been rich in some of this nonsense-stuff. The latest of this brood and breed will be found in the reviews which follow.

Taking a rapid swing on the heel of my thought and wheeling around thrice, I recall many evenings of hilarious titillation during the last season. There's Howard Dietz's ma-

"The New Yorkers" at all—except for the magical Hope Williams.

The great number of musical comedies that flop show that the public has its tastes in nonsense as in everything else. It is very quick to discern real wit from fake. Every musical comedy that survives does so because of the cast and the lines.

In a word, the World of Hoop-la! has its ideals as well
(Continued on page 82)

LY, 1931

Wrought Lead Grilles of Decorative Design

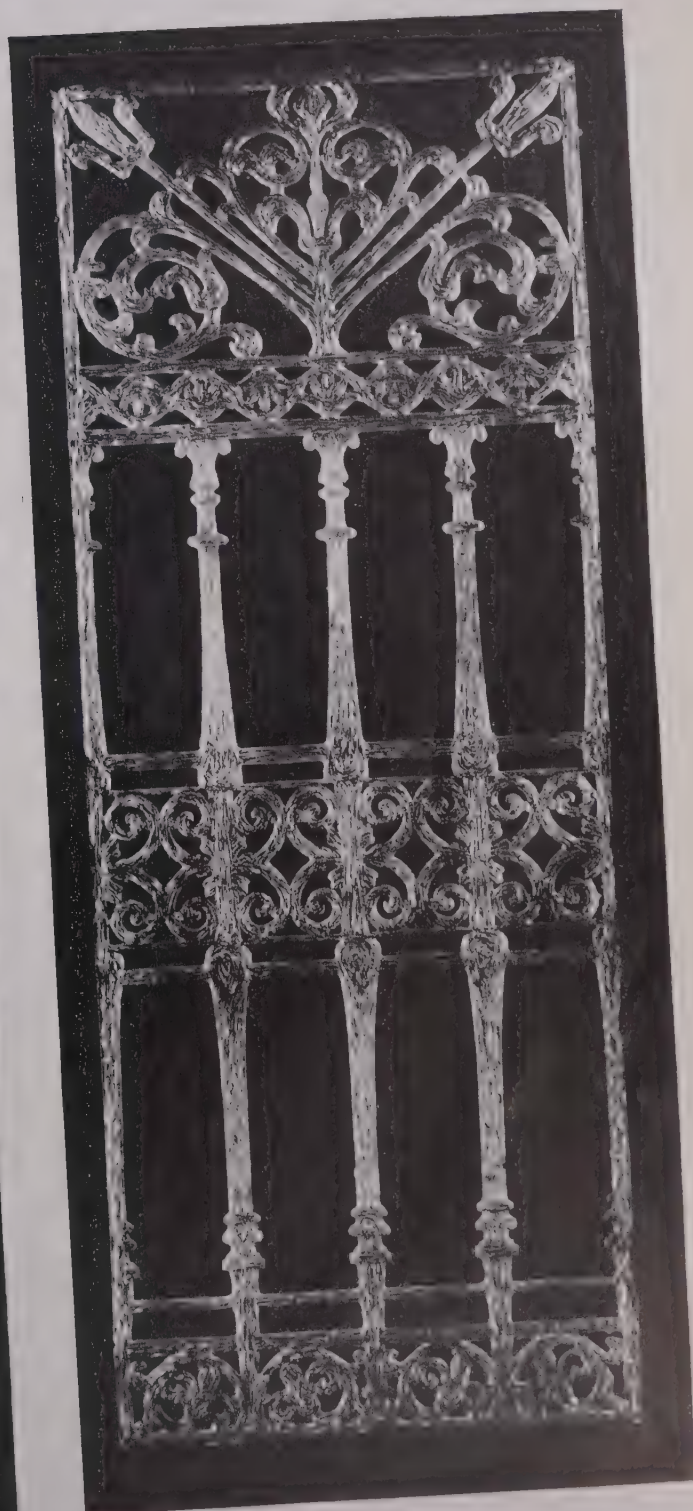
These Interestingly Planned Windows and Doors for Homes and Public Buildings Show Patterns and Delicate Technique.
Designed by G. Owen Bonawit



A window in wrought lead with a modernized Gothic pattern. It is for a mausoleum, as the design would indicate. The border combines conventionalized fruit and flower motifs in a pleasing pattern.



THIS elaborately designed wrought lead door was made for a country house in Essex Fells. The decorative border around the figure shows a suggestion of Gothic feeling.



PART of a series of windows of wrought lead combined with white lead for the Sterling Memorial Library at Yale University. James Gamble Rogers was the architect.

The New Country Club In Shagrin Valley

This Beautiful Colonial Building Is
Just out of Cleveland and Is Already
Famous for Its Golf Course and Com-
fortable Club Arrangements

Philip Small, Architect

Rorrimer Brooks Studios, Decorators



Alexander & Strong, Landscape Architects

A CURVING driveway leads up to the magnificent Colonial portico. The effect as one approaches is that of a stately Southern mansion, a feeling which is carried out in the entrance hall and lounging rooms

THE Pine Room has the walls covered with knotted pine. Clustered around the fireplace are lounging chairs and love seats. There are old sport prints on the panels and oak floors are covered with old hooked rugs





A GLIMPSE of the great hallway and lounge, beyond which we see the Washington Room. Here everything, even to small details, is done in pure Colonial. This room can easily be converted into a spacious ballroom

THE grill is one of the most attractive rooms in the new Country Club, with its simple pine tables, comfortable Windsor chairs, richly beamed ceiling and great stone fireplace. The walls are finished with pine





Left—This wrought iron weathervane is a remarkable Gothic type, shaped as a composite animal, head crested with a cock's comb and the waterfowl body flanked by wings of archaic design. French 15th or 16th Century



Right—Enchanting polychromed statuette of a cock, Greco-Roman, about 100 B.C. Exceptionally good votive cock, nearly perfect except for missing legs. Much of the old color still remains

Right—Three moulded glass objects forming cock, cat and pig, of the French 19th Century. The cock is in the form of a decanter, tail forming handle and head of silvered metal. Base inscribed "Je chante clair." Pig and cat are in the form of glass bonbonnières with their heads tôle de fer covers



Courtesy American Art Association—Anderson Galleries, Inc.

The Proud Position of the Cock in Antique Art. From the Collection of Karl Freund



Right—A very important weathercock and vane of heroic size, model 18th Century French. This most realistic model is of tôle de fer, shaped in bold relief and placed on an orb. Considerable trace of the original polychrome treatment still remains

Left—Carved and polychromed wood weathervane of a cock, early 18th Century French. This vane stands in a proud pose with one leg uplifted and resting securely on an orb. The feathers are of tôle de fer



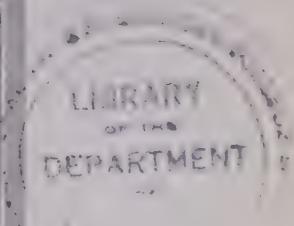
Bachelor's Suite Done in Modernistic Fashion

This New York Apartment Combines Wealth of Color, Interesting Form, Practical Detail

Decorated by LEE SIMONSON



PHOTOGRAPHS BY AMENYA



CALIFORNIA rosewood panels form the living room wall with bands of German silver. All the doors seem an essential part of the wall. The piano, designed by Mr. Simonson, is beautiful dark wood inlay with curious construction of the pedals. The chairs are steel framed, covered with a rich brocade in maize and brown

THE draperies are of green, terra cotta and brown. A steel framed table has a glass top over a robin's-egg blue surface. The lamp here is particularly interesting, of steel and glass, with steel shade, the light flooding one object brilliantly. A carpet of deep bottle green covers the floor of this room in the Hotel Delmonico





A Little Guest House in Norman French Fashion

This Charming "Occasional House" in Santa Monica Is Built of Brick and Stone with Hand-split Shakes for the Picturesque Roof

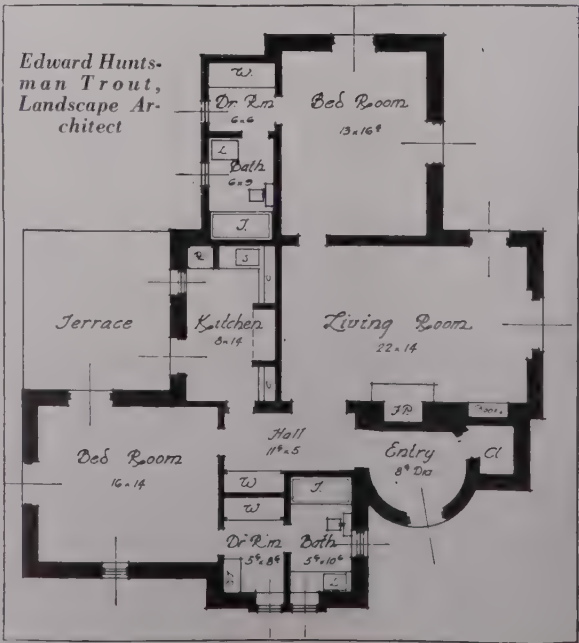
Marshall P. Wilkinson, Architect. Bullock's, Decorator



Detail of the entrance of the Winnett guest house with dove cote in the upper part of the tower. The roof comes almost to the ground meeting the hollyhocks

Side view of the guest house of P. G. Winnett in Santa Monica showing in detail the charming roof line and interesting use of both brick and stone in the walls

Floor plan of the Winnett guest house showing an interesting arrangement on one floor, including living room, two bedrooms, kitchen service portion and rear terrace





The large living room is fashioned in knotty pine, oiled and waxed, with a ceiling of trussed boards supported on heavy beams with carved finials. The furniture is exceedingly comfortable with an old Provençal French sideboard, a capacious sofa and large, split brick fireplace



In the inside of this little guest house, the brown wood trim is painted and weathered, the walls are stuccoed, with tile flooring and chintz draperies make the bedroom charmingly colorful and cozy

The bathroom is very simple but exceedingly comfortable with a floor and dado of tiles. There is a hint of French Provençal in the woodwork and there are delightful little ruffled curtains at the windows





A Famous and Historic Coffee Set

Ordered by Napoleon as a Gift to the Italian Court to Commemorate the Birth of His Son. This Sevres Set Was Presented, Ironically Enough, by Eugene Beauharnais

By ALICE ROBERTS ROLLINS

AMONG the antiquarians many are interested in the subject of ceramics. And with good reason too! As a handicraft it is one of the oldest of the arts, vessels in some crude form having been made far back in history to hold the parched grain or precious water carried from the river. It is a long road from this early pottery to the beautifully molded and decorated porcelain as we know it today. A road that is replete with romance all the way and repays with good interest those who travel it.

There is something particularly fascinating about a frail bit of china, fashioned in beautiful form and decorated in elaborate design, which has been preserved over the century mark. Its fragility appeals to one, because a thing so breakable has been able to survive the years, and its form and beauty of coloring appeal to one, as representing the handiwork of some artist long since gone. There is an intimacy about china that is most appealing in another way. Perhaps it is because it is so associated with our daily living, and in handling a dainty cup and saucer of the past, we pause a moment to think of the others who have used it and wonder about their lives.

Of the many manufactories of chinaware perhaps none has had a history more replete with romance than the Sevres factory. Manufactured at a period in the history of France when the luxurious arts flourished with great lavishness, and given special prestige through the King's ownership, it reached a development that bordered on the fantastic. Something of this we find in the enameled and painted detached flowers and in the inlay of woodwork with china which had a vogue at the time. Although this extravagance of taste was fostered by the King and his Court, many felt these products detracted from the grace of the true use of china, a sentiment that later on was to be one of the contributing causes of its decline.

To the credit of the Sevres factory, however, are many fine examples, exquisite in

beauty of workmanship and decoration. Many of these have been preserved in Museums and private collections, for the Sevres products have always held a high place with collectors.

The finest examples of Sevres were made during the last half of the 18th century. Floral ornaments upon colored grounds being, perhaps, most familiar, in such shades as turquoise or bleu celeste, a pink or du Barry, jonquil and apple green. There was also produced medallions of white cameo-biscuit of busts and figures on a blue ground in imitation of Wedgwood's jasper ware, and the gem incusted pieces of porcelain have been the wonder and admiration of the many lovers of this ware. The writer's family having one such piece: a bleu du Roig mug with three beautifully painted portraits of Louis VI, Marie Antoinette and the Dauphin. Each portrait is surrounded by a dull gold frame incusted with small turquoises.

The great patronesses were Madame de Pompadour and later Madame du Barry, who were extensive buyers of the product. It was the Marquise de Pompadour who, in order to provide something out of the ordinary for the pleasure of the King, received him one day at her apartment in what at one end of the room appeared to be a hot-house of flowers. Altho outside was severe winter weather, inside all was warmth and brightness, with flowers blooming and the air filled with their sweet scents. But it was a make-believe Nature for all the flowers—roses, lilies, pinks, the stalks and leaves of the plants were all of porcelain and their fragrance but the essence extracted perfume.

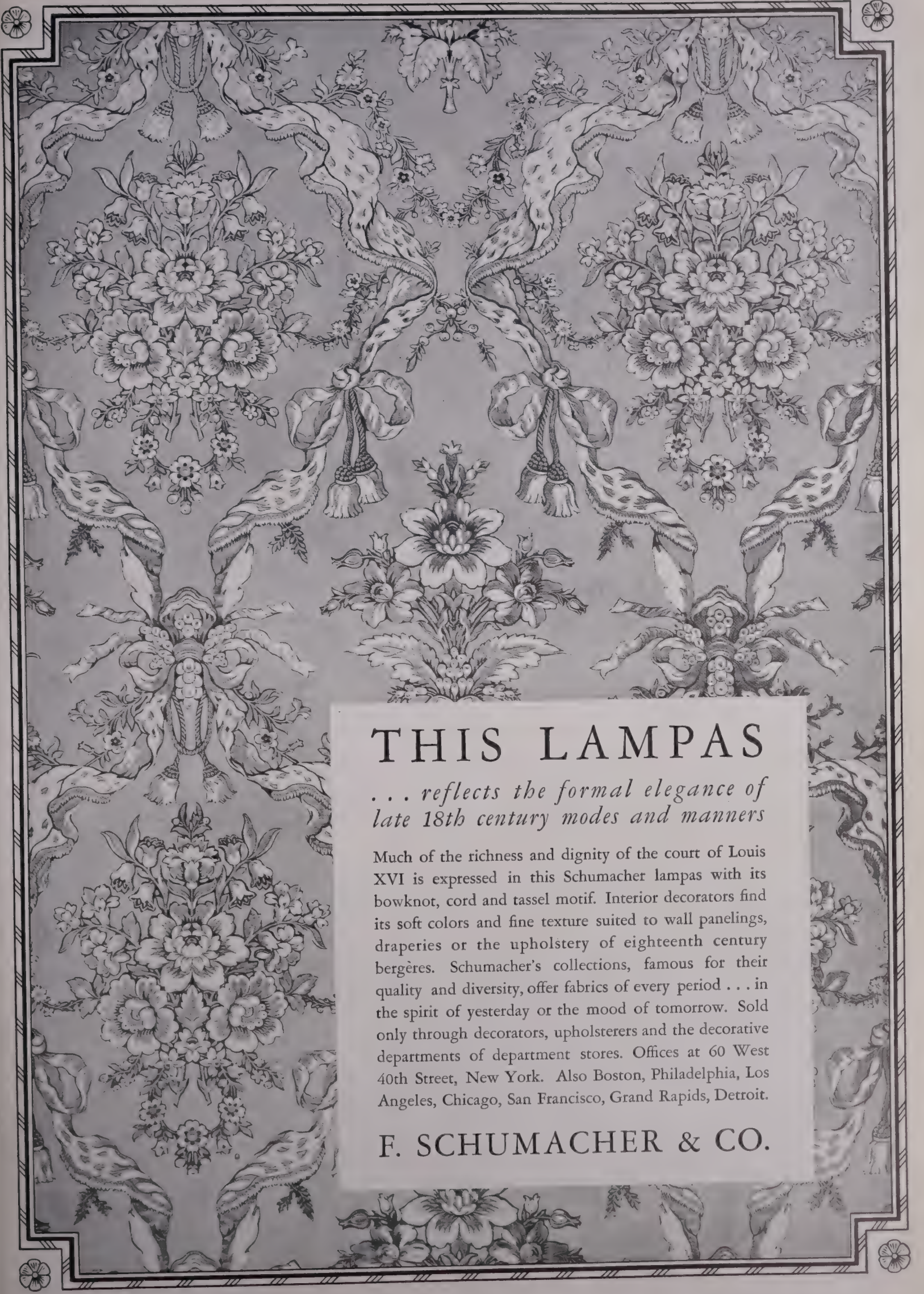
The famous table service made for the Empress Catherine II of Russia is perhaps of great interest. It consisted of 744 pieces and the cost today would be close to two hundred thousand dollars. A description of it follows: a turquoise ground with the letter E in the center formed of minute flowers and the Roman numeral II interlaced and surmounted by an imperial crown en-

closed by two branches, one of palm, one of laurel; the turquoise border has cameo medallions of portraits and antique gems on a jasper ground, and two narrow borders of white with flowers and gilding, the whole covered with gold ornamentation. The marks of all the artists engaged are on the back of the plate and it is dated 1777. One hundred and sixty pieces were carried away during a fire at the palace and were brought to England where they came into the hands of different collectors. At a sale at Christie's in 1895, some of these plates sold for \$800 each.

Through the courtesy of Mrs. K. B. Cannon, of Hollywood, California, we have secured a photograph and the history of a coffee set of Sevres, which she purchased in Paris many years ago from Baron Burgoyne, who was a god-son of the Empress Eugenie.

This coffee set is presumed to have been a special order given by Napoleon I for the Italian Court, as at that time (1811) Napoleon's step-son, Eugene Beauharnais, was Viceroy of Naples and this was a gift to commemorate the birth of Napoleon's son. The date and the facts of the set are recorded at the Sevres factory near St. Cloud, France. It is a fine product of the epoch 1811-12 and each piece bears the Sevres mark.

The service consists of cafetiere, milk pitcher, sugar bowl, and two cups and saucers. The ground color is a beautiful palm green. On each piece is exquisitely painted a medallion in sepia of portraits of noted Italian writers in the Uffizzi Gallery at Florence: Dante, Tasso, Alfieri, etc. The medallions are the work of Didier, a noted artist of that period. The arabesque gilding was done by Boulet, another famous ceramic artist. The delicate and artistic cup handles so typical of the Sevres work, are gilded bronze. Originally a spray of laurel leaves decorated the coffee-pot handle. A remnant remains on it now. The bronze gold associated excellently with the soft green body and the charmingly dignified classical figure painting.



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The Garden in July

This Month One is Busy Seeing that all the Plants Are Kept Healthy and Strong and All Kinds of Work Accomplished for the Beauty of the Garden Next Year

By G. A. STEVENS

OF the gardener in July, one might paraphrase Macbeth by saying: After *spring's* fitful fever he sleeps well. Certainly, if the weather permits easy slumber, the gardener has no cares to disturb it. Even the noisier birds are mercifully silent except the shrill whistling of the wrens which should be everlastingly barred from paradise, or eternity will be ruined.

Candidly, there is much too much sentimentality wasted by good people on birds. Gardeners cannot afford to waste time studying them, fascinating as their lives may be; and in some cases, they may be a nuisance and a torment to him.

I have just been examining a plant of the rare and lovely *Lewisia tweedyi* which, early this month, showed three promising buds. Day by day, I have gone to the spot in the rock garden where the *Lewisia* has falteringly prospered for three long years. I have gloated over those buds, I have talked about them to friends, and organized pilgrimages to see them when they open, I have engaged a photographer to fix their forms for me for all time—all to no purpose. A robin nipped them off, I saw him do it; and if any

Above, left—Easiest of all Lilies to grow, and varying greatly in coloring and sculpturing of its classic flowers, the Regal Lily offers unlimited opportunities to amateur seed collectors

Above, right — The noble race of Iris reaches the climax of its sumptuousness in the blooming of the gorgeous Japanese Iris in July, with long stems and broad and beardless petals

rock smaller than my head had been near by, there would be one less pest to contend with.

Catbirds and robins besiege the damp spots in the garden, tearing up moss carefully laid as a carpet for rare woodland plants, scuffling leaves, dirt, and sticks into the little pools, and breaking down the young shoots of *Cypripediums* and *Trilliums*. These are the worst offenders. Grackles and starlings make an endless chatter, but they do little harm; and we hope they do some good. Some one has said that the starlings eat Japanese Beetles. If that is so, I would willingly exchange the robin and catbird population, two for one, for starlings.

But when the hot days of July come, the fury of the birds is abated; their first broods have hatched, fledged, and flown; they become staid and solitary, or else engage in a furtive second marriage, and rear their young in comparative leisure and quiet.

The violent energy of May and June is spent. By far the majority of species which bloom in gardens have come and gone, or are going. By the first of the

(Continued on page 86)

Below — No garden is quite complete without a delphinium border. Here the luxuriant double flowered spikes are in a glorious range of blue and pink tones, as well as mauve



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CHICAGO
BOSTON

PHILADELPHIA
PARIS

SAN FRANCISCO
LOS ANGELES



WHEN Zona Gale speaks of her garden she quotes Charlotte Perkins Gilman, "I am a democrat, but I do like a walled garden." And here, she has a wall fountain, an old Russian olive tree and a corner of rhododendrons. The room itself is paneled to the ceiling in quartered oak, giving one the sense of an old Tudor room. The floor is Bethlehem tile in rose and black. All the doors and windows are leaded glass. The fireplace is Bedford stone, with linen-fold paneling above

Fascinating Home of a Famous Novelist

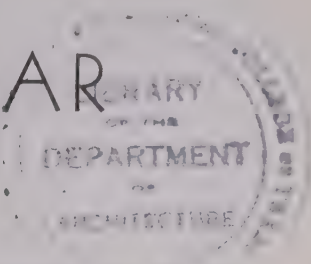
Out in Portage, Wisconsin, Zona Gale Has Created this Delightful Workshop which Looks out Over a Walled Garden and Here She Writes Her Romances of Village Folk

PHOTOGRAPHS COURTESY ALFRED A. KNOPP



YOU enter the study of Mrs. William L. Breese. (Zona Gale) through a delightful anteroom with a beamed ceiling. And up the little stairway with the wrought-iron railing you pass into the walled garden. The curtains in this room are of green and gold damask from France, which is like leaves with the sun on them outside the window. The davenport is in blue damask, the rugs are Saraks and the table and three of the chairs are well over a hundred years old

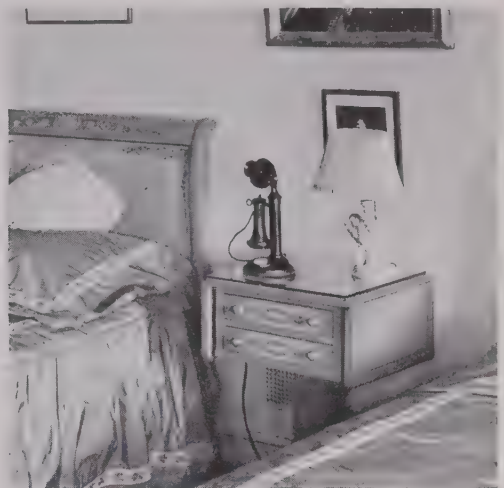
"WE'RE LEAVING NOW, DEAR MEET US AT THE STATION"



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Simons, Brittain & English, Architects

Directors' Office of the Ohio State Savings Association Building at Columbus. The desks in this office are influenced by the substantial English furniture of the time of William and Mary. The chairs are modeled from the same period and are upholstered in a heavy green suède. The floor is marble and curtains silk

Office of Darwin P. Kingsley, Chairman of The Board of Directors, New York Life Insurance Company. The adaptation of 18th Century detail is quite perfect. The boiserie is of English oak. The floor is of wide teak planks of random widths and the large rug is Oriental. The upholstery is leather and needlepoint

*Cass Gilbert, Architect
W. & J. Sloane, Decorators*

PHOTOGRAPH BY LUCY LAMAR





THE MAIN HALL AS YOU ENTER

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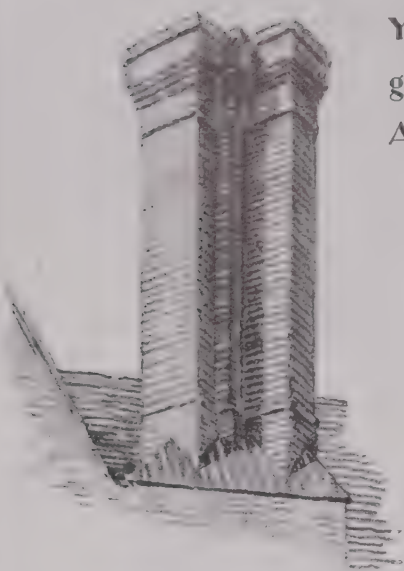
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Second of a Series of Architectural Drawings by Willard H. Bond, Jr.



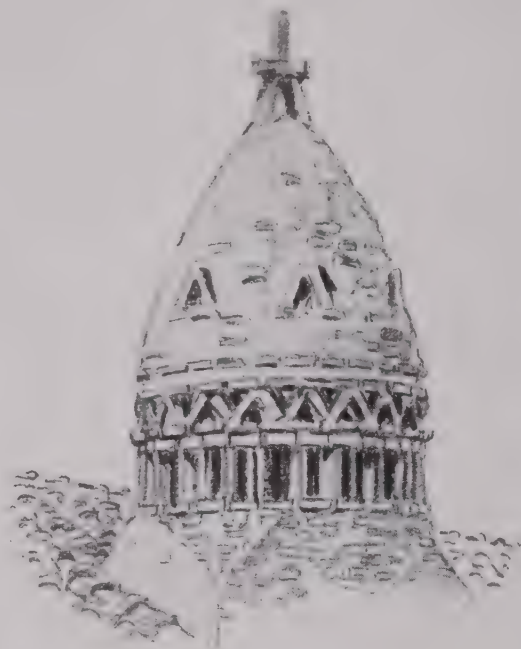
Above—A chimney group from a home in Surrey. These are made of brick and show very slight Tudor influence



Above, right—Chimneys from an old home in Berkshire, of brick with terra-cotta pots set in grey cement—the Tudor period



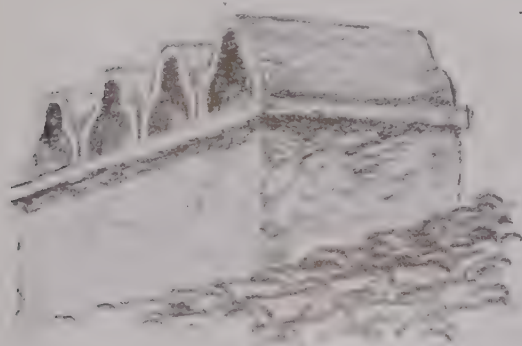
Above—A rural Spanish chimney with arched openings. Made of stucco with a random-laid picturesque tile roof



Above—One of several examples of Saracenic chimneys still existing in rural Spain, of brick with plentiful use of rough cement



Right—Group of three fluted all brick chimneys which show a revival of the Gothic inspiration with strong Tudor influence



Above—A typical example of a rural Italian chimney of stucco with pots, having wide arched openings

Right—Typical Tuscany chimney, stucco combined with brick—cap of mortar with a scattering of rubble





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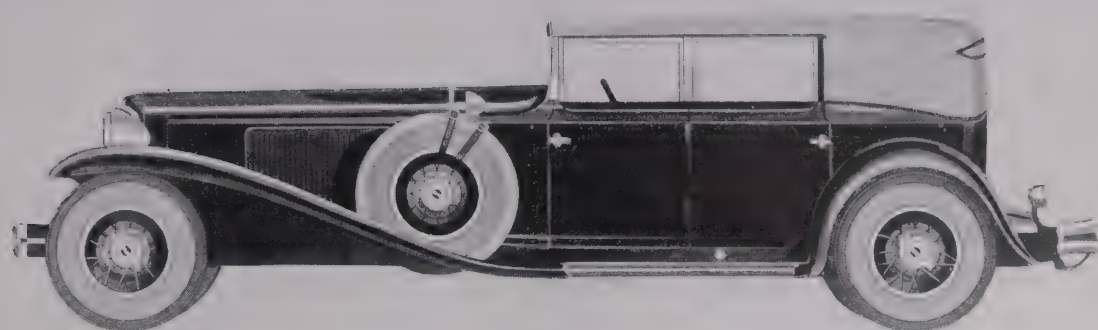
F. Schumacher & Co., Decorators



This extremely modern plane has been outfitted in the most interesting modernistic fashion. The walls are decorated with a rough texture modern damask in henna, brown and beige; the ceiling henna silk rep. The curtains are in the same colors of henna, brown and tan. The chairs have been especially executed

with an eye to comfort. They are covered with henna leather. There are racks for packages suspended on poles on either side of the car and shades to blot out the swiftly moving landscape if one prefers. Throughout there is an air of richness and luxurious comfort, yet utility and compactness are not sacrificed





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C O R D
F R O N T D R I V E

The Band-Box Gay of Great-Grandmother's Day

Hat Boxes that Bring Us Visions of Quaint Houses, Lovely Gardens, Romantic Episodes of a Long Past Generation

By WALTER A. DYER



Scene from Early Victorian days portrayed on a continuous strip around a band-box that is now regarded as a museum piece

THE way old attics have been explored and re-explored, it would seem unlikely that they would be able to yield anything more that might be dignified by the name of antique, yet it may be worth while to look again. Somewhere under the eaves, behind the trunks, isn't there an old paste-board band-box? If so, drag it out, dust it off reverently, examine the floral or pictorial covering, and see if it anywhere bears the maker's name. It is quite possible that it may be something of value after all.

Of course it won't be a seventeenth-century band-box. Those were relatively small and inconspicuous affairs, designed to hold the Jacobean gentleman's bands. Those bands, be it known, were linen neck-pieces which, as early as 1630, began to supersede the big starched ruffs of Elizabeth's day. Hence the name band-box. Bands went gradually out of fashion, and collars began to be worn early in the nineteenth century, but the band-box remained.

The newer band-box, however, was no longer a gentleman's receptacle, for the ladies had taken it over, enlarged it, and made it much gay, though occasionally one finds a decorated hat-box that was a part of the equipment of the post-Revolutionary dandy. It is this later feminine band-box that has aroused the interest of antiquarians and collectors of Americana.

The interest in band-boxes, from the collector's point of view, lies largely in the variety of their shapes and sizes, and particularly in their decorations, and in the fact that they were the products of a distinct industry. They represent, too, a not unimportant feature of the family life and the fashion

ions of a past generation. More often than not they were huge affairs in which fashionable women carried or stored their poke bonnets, calashes, quilted pumpkin hoods, muskmelon hoods, leghorns, Gainsboroughs, caps, wigs, and muffs.



A 19th Century version of a love scene between Actaeon and Artemis decorating the sides of a band-box of artistic merit

They became increasingly popular in this country up to the middle of the last century. During the 'Thirties and 'Forties they were in almost universal use, and it is the band-box of that period that is most frequently to be seen in collections today. They attained a wide vogue for traveling, and their gay appearance added much to the impressiveness of great-grandmother's arrival or departure. Journeys in those days were taken chiefly on horseback, or by stage-coach or canal boat, and under these conditions a flock of light, flowered boxes was easier to

manage than a trunk or chest. The belle of 1830 often used a small deerskin trunk, but she needed also a pile of band-boxes whenever she set out on a journey, not only for her head-gear but also for her kerchiefs, gowns, and stays. One woman, dressed in hoop-skirts, surrounded by her gay impedimenta, must have made a fairly good load for an ordinary coach.

These band-boxes were usually cylindrical or oval in shape but varied widely in proportions. In size they ranged from that of a two-quart measure to more than a bushel. Most of those made in the 'Thirties were constructed of thin wood, covered with paper, and were remarkably strong as well as light. Later they were more often made of cardboard, sewed together with stout linen thread. Hannah Davis, a famous band-box maker, tacked cardboard sides to wooden tops and bottoms.

They were sometimes covered with old-fashioned wall paper, but more often the covering was specially made for the purpose—a paper thinner than wall paper, hand printed from wood blocks in pleasing earth and vegetable colors. Most of the patterns required four or five impressions. The boxes were lined sometimes with thin, unfigured

(Continued on page 85)



Right—In more serious vein is a band-box carrying a detailed presentation of the Deaf and Dumb Asylum of Victorian New York, with a landscape view of it on the cover

Below—Band-boxes showing a rural scene, conventional wall paper, and an old-fashioned idea of flapper coquetry. Photographs courtesy of the Metropolitan Museum of Art



PHOTOGRAPHS COURTESY METROPOLITAN MUSEUM OF ART

ISABELLA BARCLAY, INC.

*Old
Furniture*



CARL KLEIN

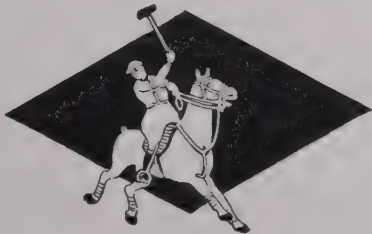
Small Louis XV sofa in walnut. Length 4 feet

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Saddle Clothes for Sportswomen
who ride astride**

Some Generally Forgotten Paneling Amenities

(Continued from page 44)



Pergolesi room, taken from the house of the Marquess of Anglesea, at Rugley, now demolished. Panels of the walls and ceiling were painted by Pergolesi on heavy paper backed on canvas. Plain plaster walls of the room are pea-green. Arabesque panels that supply the decorative emphasis and permanent decoration of the room are painted in a variety of colours. Arabesque decorations also fill the panels of the shutters. Courtesy Schmitt Brothers

compared with the other three walls—relieved and articulated by windows, doors and fireplace—it needed some distinctive feature to create interest and give a degree of accent that would afford balance and importance commensurate with the character of the other three walls. Here, the panels are formed by architectural members, the dado, pilasters and cornice serving as the boundaries.

Paper alone on a flat wall surface can perform the same functions of giving interest, accent and balance by the distribution of the panel divisions and the arrangement of the subjects they contain. An illuminating instance of such treatment can be seen in the upper hallway of an old Gloucestershire house whose walls are hung with 18th Century painted paper executed by the famous Jackson of Battersea. The chief accent is given by the panels containing views

of Classic ruins; the other panels are subsidiary. Paint on a flat wall surface can equally well effect the same end of paneled articulation, accent and decisive interest. One could ask no more convincing demonstration of this than the living room painted by Allyn Cox in the Baroque manner. Even the seeming plaster mouldings and the oval niches containing vases are adroitly executed by the brush on an absolutely flat surface.

The value of decorated panels to give appropriate accent and balance as well as to afford suitable centres of interest in a coherent scheme of fixed decoration is fascinatingly exemplified in an oval room which Robert Adam designed for the Marquess of Anglesea. The plain wall surfaces of the room are painted pea-green; in sharp contrast with the plain walls—and gaining force by the contrast—are square panels painted with ara-

besques and Classic figures by Pergolesi and set above the fireplace and at the two ends of the room. The oval applied mirrors and panels are subsidiary and support the major decorative panels which are carried out in a variety of colours on a pale pink ground. The ceiling is elaborately decorated in applied painted panels corresponding in style to the wall panels. This type of embellishment, unfortunately, is one of the paneling amenities too often overlooked.

No one knew better than Robert Adam how much interest and character could be imparted to a room with plain walls by the use of wisely placed panel decoration, even when the panels were exceedingly small and left most of the wall area devoid of any embellishment or feature of any kind. The austerity of the plain wall area, indeed, acted as a foil and threw

estry was confined within the mouldings that edged the panels, and these panels displayed the diversity of shaping customary in the fore part of Louis XV's reign and the period of the Regency preceding it. In England, certainly as far back as the early decades of the 17th Century and, in all likelihood, considerably earlier, panels of needlework wrought with Biblical subjects and incidents drawn from secular history were enframed within the stiles and rails of oak-paneled rooms, the needlework panels often extending over the area that would be occupied by three or four of the small oak panels. Towards the end of the 17th Century, when large panels had come into fashion, panels wrought in *petit point* and *gros point* with large floriated and foliated patterns in vigorous colouring were incorporated in the paneling schemes with striking effect. This device,



In this 18th Century French room the important panels are filled with tapestry, enframed in the mouldings that define these richly decorative panels

the empaneled decoration into sharper relief than could have been the case had there been other incidents to divert the eye. Thus, the accent was strengthened as well as the interest focussed. When panel decoration was used in this manner it became of supreme importance to determine the placing and distribution of the panels with the utmost care. Some of the modern decoration in which long, narrow horizontal panels have been used in this way is highly successful, and it is gratifying to see revivals of this old paneling amenity employed with telling effect.

Colour and pattern empaneled can likewise be highly effective through the medium of needlework or tapestry. During the 18th Century and, indeed, earlier it was a not uncommon practice in France to empanel tapestry in the *boiserie* that lined the walls of the better rooms. The tap-

again, is one of those whose interesting possibilities are too often overlooked.

Apart from the pictorial enrichment of panels, time and again treatments were devised that gave the embellishment in its general effect a rich texture value rather than a specific pictorial interest. Such a method of painted panel enrichment was sometimes followed in the late 17th Century when it became a common practice to paint over the whole surface of old oak paneling in the small divisions that had been employed in Tudor and early Stuart times. An outstanding instance of this almost forgotten paneling amenity can be seen in one of the bedrooms of an old Hampshire house. Stiles, rails and the fields of the panels are all painted puce colour—a favourite colour of the period—and every panel contains a plant, or spray of flowers and leaves.



Painted paneled room from Marmion, Virginia. The major wall panels and the overdoor panels are painted with polychrome landscapes. The dado panels bear painted decorations of foliated swags and drapery and the plinths of the pilasters and the narrow frieze of the entablature are marbleized. This is one of the most perfect examples of Colonial painted panel decorations which can be found in America. Courtesy Metropolitan Museum of Art

Illustrated are two of a set of eight Chippendale Chairs (six side and two arm chairs) which show the distinguished formality created by furniture of this period.



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Spanish Colonial Silver in South America

(Continued from page 27)

piece was of Spanish origin or made from a Spanish model in America. But as time went on the Indians proved too resourceful to stick blindly to given designs. More and more they introduced bits of their own life into their work; native animals, including the useful and weird llama which still plays such an important part in their existence; and native fruits and flowers, which they combined in their decorations with some of the new varieties brought by the conquistadores. Although they were strictly forbidden by their Spanish masters to use the idolatrous sun image, suggestions of it crept over and over into their work.

But the most amazing fact was the immense quantities of gold and silver that came, yellow and white, out of the earth of the New World, and also the quantities that were already on hand when the Spaniards arrived. In Mexico, where Montezuma employed many skilled native workers in the precious metals, whose work even the great goldsmiths of Spain were constrained to admire, there were vast quantities of the delicate filigree work dear to the heart of that region to this day. In the early sixteenth century the Spaniards melted down so much of it that they even made chains of silver for convenience in carrying bundles. In Peru, their melting pots were kept busy. The walls of the great Temple of the Sun at Cuzco were lined with plates of gold and there were suns of gold and moons of silver! While in the Incas Garden the trees and flowers were of finely-wrought mingled gold and silver so delicately made that the lightest breeze stirred the leaves.

It must be remembered that Bolivia, Ecuador and other of the present South American republics were then under the dominion of Peru, whose government by the Incas was as nearly perfect as a communal government can be. Whatever in other regards its relative faults may have been, suffice it to say that under this paternal rule the Quichuan Indians were watched over and happy. Their work, including mining, was proportioned to their strength. They had no medium of exchange, nothing that circulated as money; thus they could devote their gold and silver to the fashioning of articles of use and adornment for their rulers and their religion—which, to them, was the same thing, as the Incas were semi-divine, descendants of the Sun God. It is said that they marveled at the craze of the Spaniards for the precious metals. Potosi Mountain, a hill of silver, was under the relentless white Captains of Conquest, the death-trap of countless numbers of these poor souls. Under inexorable supervision they were herded down into the mines, roped together in small bands, to labor until they dropped. When a native succumbed his body was taken out from the line and a living substitute tied in.

Those of the subject race who were reserved for the craftsmanship fared much better. As luxury and ostentation blossomed out glaringly in the vice-regal courts, each great establishment had its skilled metal workers, who were as necessary to the Hidalgo's scheme of things as his household servants. Records show that much latitude was allowed those native plateros who gained the favor of their masters. They might spend

weeks on the perfecting of a single article. The plates and serving dishes, the trappings for horses, even the kitchen pots and pans must be hammered out of the lustrous silver. No silver marks were needed, for there was no silver plating or use of debasing alloys in this age and place where silver was almost as plentiful as water from a great white river.

A Spanish author writing in the seventeenth century tells of the skill of the New World artists. "The great-

between them, an image of Potosi Mountain.* The whole decoration evidently is meant to suggest the mines from which the silver came, the method of carrying it to the sea (on llama back, guided by Indians), the ships that carried it across the Spanish Main, and, as symbol of its ultimate objective, the arms of the Emperor and of Spain. This very elegant and typical piece of native workmanship was found in Quito, Bolivia. On either side of the bowl in

child has two handles, on each of which is a monkey two and a half inches tall.

There are a number of incensarios in the collection. One of these in the Bolivian group is typical of those carried in processions through the street on high festivals. To this day many an Indian woman cherishes one of these old incense burners. She will come forward in church with it smoking in her hand and stand it upon the altar rail beside her while she kneels at prayer. Usually such women refuse to sell them, and when they are very poor they will part with almost anything they possess sooner than the incense burners which have come down to them through generations. One of the Vorfeld examples is shaped like a peacock. Another represents a pomegranate.

Some of the most interesting pieces of the Vorfeld silver are from Ecuador. One of these came from Quito, thousands of feet above sea level. It is an exquisitely engraved, egg-shaped "quilche" or drinking cup, and hangs on a silver chain. It is five inches long and three and a half wide, flat on one side and rounded on the other. When a caballero started out on his horse he wore one of these hanging from his belt to guard against thirst on the way. Also from Quito came the silver tie-backs for portières which represent doves with outstretched wings, and are about six inches long. These though sometimes seen in very fine collections are very rare.

Paraguay and Argentina had no mines and were forced to get their precious metals by exchange. A charming tray from the former shows in the center the owners' initials, surrounded by a wreath one half of which is wheat, the other a native vine.

Perhaps the most typical and fascinating form in which ancient Latin American silver is found is that of the mates. The "yerba mate" or mate grass is a native herb from which is made a sort of tea. It has never been established that this tea was infused before the Spaniards came, though it would be hard to prove the contrary. But, once introduced to it, the Spaniards became enthusiasts on the subject and soon used it as a social drink. The gourds from which it was first imbibed no longer sufficed in elegance, and they were soon mounted in silver. Then the plateros were set to work to fabricate proper vessels for this cup that cheered but did not inebriate, and, at the same time, hollow silver tubes, called bombillas, which served as strainers and drinking straws. It was in these mates or mate bowls that the silversmiths showed the most loving care and ingenuity. Three of the very typical examples in the Vorfeld assemblage are tipped with gold.

There are many other beautiful and odd pieces of silver in the Vorfeld collection. One notices the tiny bowls two or three inches in diameter and one inch tall, from which the natives, especially Indians, drink chicha. Some of them have doves on the handles.

Instinct in these pieces is the charm of an ancient civilization, where Spaniard and South American Indian, Castilian and Quichuan, alike bent in devoted creation over bits of yellow and white metal that today are symbols of immortality.



Saint's halo from Bolivia. Sugar tongs, engraved in relief; clasps terminate in dogs. From La Paz. "Tutuma" from Ecuador. This has two handles not unlike a porringer.

er part of the native Indians have been able to learn well all the trades of Castille; they have their shops and their workmen, and earn thus their living; and the silversmiths who work in gold and silver (plateros de oro y plata), both those who work with the hammer and those who found, are artists of extreme skillfulness . . . and the engravers execute beautiful work with their fine utensils of iron."*

Scattered throughout South America today, in spite of all that has been melted down in the four hundred years, there still is found a good deal of the old Spanish Colonial silver, especially in the hill towns which have been less visited by tourists, and also because for a long time this plate, unlike the Georgian, was not understood or appreciated. Now that there is a rage for it, it will probably become increasingly difficult to find. One of its charms to the connoisseur is its soft grayish lustre. It was never put under the buffer or given a high polish and age has bestowed upon it an entrancing patina.

In Washington there is a most interesting collection of this Spanish-Colonial silverware, which was gotten together during a residence of some years in various South American countries by Mr. and Mrs. Robert Vorfeld. Of Spanish blood herself, Mrs. Vorfeld was quickly alive to the historical romance of the ancient silver, and showed discrimination and tireless energy in assembling the beautiful pieces. Her collection covers a wide range, from swinging church altar lamps to massive baking dishes and wash basins.

The silver bowl illustrated is of especial interest. On one side appear the arms of Castille and Leon—castles and lions—hand-wrought in relief. On the other side are the arms of Charles V., the double-headed eagle. This bowl was found in the ruins of an Indian temple at Potosi. It is a fine example of the workmanship of the native plateros who gained the favor of their masters. They might spend

the picture may be seen a candlestick, —a pair but not matched. One shows the figure of a knight in armor holding a sheaf of wheat, a grain which the Spaniards brought to America. The companion piece shows a Spanish caballero holding a wreath of flowers, some of which are indigenous to the country, and others of a species that grew in Spain. They stand on three animal masks. Tradition says that these candlesticks were sent over by Charles V. as one of his many gifts to the Cathedral of La Paz, Bolivia. Although they were bought in La Paz and the armor etc. agree with the period, the claim is not substantiated.

In the collection there is a big silver wash-basin, also from Bolivia. It is eighteen inches in diameter, three inches deep and very heavy. The pitcher to this basin is two feet tall and bears the arms of Charles V., a favorite design with the Spanish nobles who came over to America.

Other Bolivian pieces in the Vorfeld groups are a massive silver dish, eighteen inches long and three deep, having for handles lion (or puma) heads with rings in their mouths. These dishes were used for baking the "ollas" and "guisados" of which one reads in Don Quixote and Gil Blas; and the food was served in them at the table. They are still so used in old haciendas, Spanish or Spanish-American, where they abound, and a whole meal will be brought to board on these ancient silver dishes, in all of which the food was prepared. A big silver spoon in the collection was used for stirring over the "fugon" and then came to table with its dish.

Also from Bolivia is a silver drinking cup for chicha, a native beverage. It looks like a goblet but is much larger, being eight inches tall and five in diameter. Two llamas appear on the handles. This cup was found by an Indian, buried in the ground. There are also with it smaller ones for wine and smaller yet for liqueur, all of which are of the old beaten silver. A little silver drinking cup for a

*Potosi Mountain stands in what is now Bolivia. Silver was superabundant in that region.



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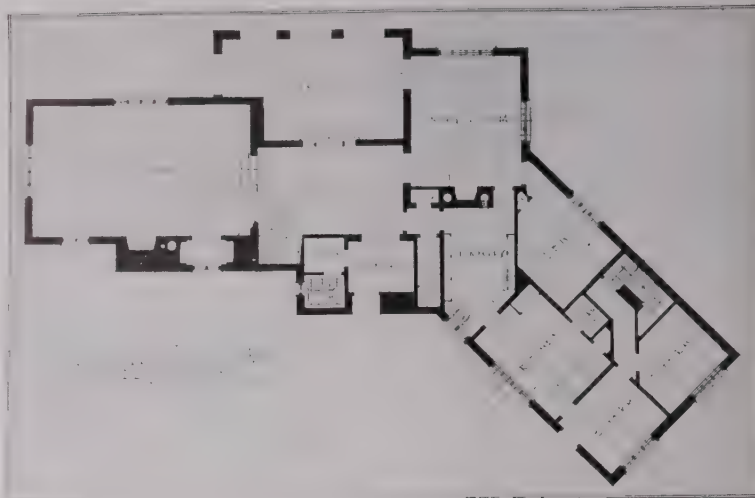


INTERIOR DECORATIONS

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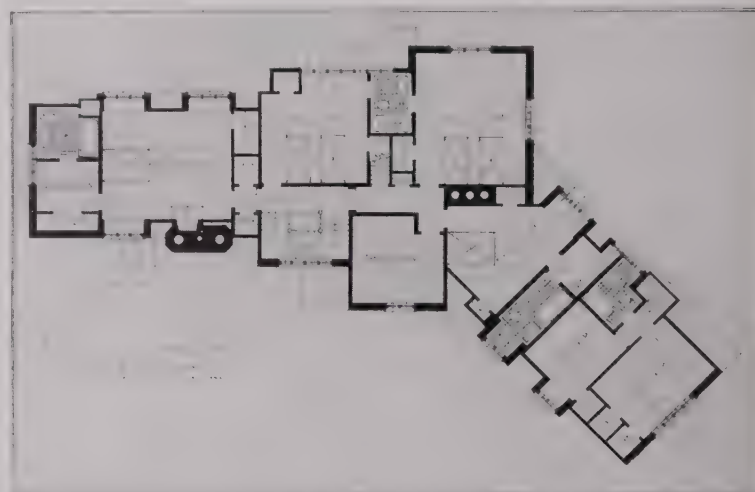
Modern Home of Tudor Influence

(Continued from page 15)



First floor plan of the home of Miss Ethel M. Glorney at Plandome, Long Island. Living rooms overlook the bay

Second floor plan, showing interesting arrangement of master's suite, guest rooms and servants' quarters



satisfaction, that it is difficult not to give myself up to lavish praise. And that is not necessary, because there are the illustrations which tell you a story of something essentially friendly and hospitable and habitable, that is durable and appropriate to its

surroundings, with a close-up garden that is lovely, that is lavish in color and form, and seems to have crept of its own wish up to the charming house to adorn the walls and refresh the spirit of the beholder—planting that makes house and garden one.

Most Beautiful Renaissance Woman

(Continued from page 19)

than all the stars and expressing grace and joy, are black; the eye-lashes magnificent. Between the perpendicular and symmetrical nose and the mouth a small 'dale' reveals itself; the mouth, small, sweet, smiling, is a magnet for kisses; the coral lips are fleshy and soft; the even, ivory teeth are small and brilliant; her breath a perfume; the voice, more than to an human seems to belong to an heavenly creature; her chin is dimpled; the neck is erect, white and full; from her ample bosom, which shows no sign of a bone, rise two round breasts of perfect proportions, which exhale a delicious fragrance. The hand is podgy, white on the outside and the colour of ivory on the inside, and the long, round fingers, adorned with fine, convex nails of a delicate colour. The trunk resembles the shape of a pear turned upside-down, slightly flattened, joined to the neck at the top by a marvellous line, narrow at its base on the slightly rounded abdomen, between the full hips. The thigh is in right proportion to the leg and arm. The shoulders are also in har-

mony with the rest of the body; the small feet are terminated by toes which, for their shape and disposition, could be envied by a goddess."

Whilst revealing all these particulars of Giovanna d'Aragona's hidden beauties, Nifo does not cease to acclaim loudly her pudicity. But, although the liberty of speech and manners were at that time very much unrestrained, a malicious contemporary did not fail to observe that the bishop doctor, or doctor bishop, must have been on very close proximity to his subject "to have smelt the fragrance of her bosom".

However no concrete accusation ever overshadowed Giovanna d'Aragona's reputation, although a sin of love on her part could have been justified by her conjugal unhappiness, because Ascanio Colonna, to whom she had been married, became unworthy of her, being stained as he was by many moral turpitudes.

The object of so many ardent desires, Giovanna d'Aragona has nevertheless succeeded in keeping up, together with her astounding beauty, the fame of her virtue.

Water in the Garden

(Continued from page 35)

that they are introduced are the painful failures that so many so-called rock-gardens are today. With success this little trickle of water may keep on dropping to an elevation only a few inches lower which will accommodate the informal lily pool. If the fullest sound of the descending water is desired, see that it falls from a projecting lip into an open pool of any size.

Here must enter some very definite and well-thought-out construction if it is to be a permanent and useful lily pool. I do not propose to go into the details, because in any case the experimenter must buy his water plants, and the aquatic nurseryman with whom he deals will provide him in his catalogues with the necessary data as to depth of pool, depth of soil, and character of underlying concrete construction.

Experience comes in to warn the amateur to be thorough about this pool construction. Unless he is one of the fortunate folks who have a clay soil to deal with which can be rammed into a water-proof bottom layer, he must use concrete, and it is here that the diagrams and details of the nurseryman are most useful. He needs to know the principles rather than the precise practice, which common sense and a disposition for intelligent experimentation will permit him easily to adapt to his own uses.

So far I have led toward the informal lily pool, which I like. It may be bordered, as some of the illustrations show, with all manner of lovely growths. The Japanese iris loves such contiguity, and so do some other of the irises that are found in bogs. Marsh marigolds bloom here in their golden spring beauty. Scores of other plants that we read about are possible and delightful on the borders of the informal lily pool which has yet been formalized so as to be secure.

Does it need the little touch of garden formality that a well-designed seat will give? Use it, and make the seat substantial and fitting, but not as if it was the object of major display.

If the contour of the garden permits leakage, advantage may be taken of it, because all these water plants seem to do best in still water or but slowly moving water. One extremely successful garden woman dammed a little stream with her first lily pool. The water flowed too fast for her, so she made another lily pool, and then another, and a fourth, until she had got that stream into a desirably static relation, with its absorbent borders to hold masses of the plants she loves.

But many gardens in which water ought to run or stand are not liberal enough in size to accept the informal lily pool, or there is a real liking for a certain amount of formality. Such can be served admirably by the pool, round or oval, or even square or oblong, according to the inclination of the gardener. The catalogue directions above referred to will take full care of the details of construction. The water can be cunningly reused, as I have hinted, because any such pool must be provided with two outlets in addition to the necessary supplying inlet. The top outlet will take care of the overflow and pass it on to further garden uses. The bottom outlet will be for emergency and

cleaning use, so that the pool can be drained when that is desirable.

I am writing for garden folks of intelligence, and therefore do not here express opinions as to the form of the formal lily pool. Have it as you please, but please have it simple in outline, and if my preference is at all of value, plan it so that the lilies that grow in it are much more important than the confining outline which provides them with water.

As to these lily pools a word of caution is necessary. The waterlilies which will inevitably be wanted, and which do give an astonishing reward the same season they are planted, are broadly of two classes, being both hardy and tender. The hardy lilies do not bloom as long or as freely as the tender lilies. They are very lovely, and I think are properly the permanent basis of the lily pool. The tender lilies, which are best bought every year because it is exceedingly bothersome to keep them over, give a chance for richer colors, more constant blooming, and a lovely variety of form and character. There is even in this group a variation between the night-blooming and the day-blooming types so that the gardener has a wide choice.

As he reads he will be desirous of using other water plants, of which there are many. He will probably make the mistake I made in my first year of aquatic attempts, for I planted many more lilies and other things than the pool could use to advantage, with the result of losing sight of the water which ought always to be in evidence, and having regretfully to reduce the number for the succeeding years. In an average lily pool, say 15 or 20 feet in its longest dimension, not more than two hardy lilies can find a satisfactory, permanent home, and there may be two or three only of the tender lilies for over-summer delight. Of the other plants I should use but few, and with a hard-hearted disposition to pull them out as soon as they become obtrusive. The fine Egyptian lotus is tempting, but also robust and ambitious. It should be restrained by a concrete box, save in the larger pools.

Somebody has said in his mind, of course, that lily pools are mosquito breeders. So they are. Goldfish are mosquito eaters, and the objectionable feature is promptly swallowed by the unobjectionable and delightful addition of a few goldfish. Put in the goldfish and forget the mosquitoes!

This fascinating subject deserves a whole magazine instead of a chapter in it. I have hardly begun to touch upon the possibilities of the subject in these words, intended to be suggestive and to promote an adventure rather than to give the dry and didactic directions which take away so much of the fun of true gardening. I have said nothing of the way in which, with a rockery that looks as if it had always been there, and with the planting so done, water may musically drip into pool after pool, with its overflow conserved and extended by the underlying concrete apron above referred to furnishing the basis for the loveliest effects. Those who get into this end of it and who must use "pipe water" will soon find that sub-irrigation is a help to the pools proposed, to the leaky path-

(Continued on page 80)



LEADED GLASS

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Old Worcester Painted Porcelain

(Continued from page 21)



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scrolls, and the views on this vase being Blarney Castle, Ireland and Ullswater Lake, Cumberland, on a *rose du Barry* ground; which, strictly speaking, should be *rose Pompadour*, because this delicate shade, if our memory serves, was originally named after Madame de Pompadour.

It is doubtful if anything finer was ever painted in the form of china decoration than the little trays intended to hold the old quills, when the steel pens were unknown and sand had not been replaced by blotting paper. As a rule these trays are a narrow oblong about nine inches long, often with shaped edges. Baxter and Cole were especially successful in the tiny panels with which they decorated these trays.

Among the pen-trays by Baxter, we have seen one showing a scene from Sir Walter Scott's "Kenilworth"—"Amen pretty Janet"—in a small oval with a deep rich blue ground and gilt gadroon edges. Another by the same artist was a rural scene with the figure of Lycidas seated. This latter example is especially noteworthy because, despite the panel being less than three inches in length, the background is painted with the most careful attention to perspective while at the feet of the seated figure are a sheep and a dog which alone demonstrate the remarkable skill of the artist. Similar panels were painted on these trays by Cole, who also favored rustic scenes and figures.

It is interesting to recall that O'Neale, one of the prominent artists of this time, painted a set of Worcester vases for General Washington. These were, for many years, in the White House, but we believe that at least two of them were eventually damaged so that it is probable they were relegated to the limbo in the days when early Worcester vases were not quite as valuable as they are today. O'Neale's panels were often in the style of Wouwermans and though it is known that he painted many Worcester vases and other

china, it is probable that he with Donaldson and Giles were among the men who remained in their London studios to which the china was sent from the factory by coach. Giles and several other china painters had been previously employed at the Chelsea pottery which explains the likeness between some of the decorations of the Worcester porcelain and that of the earlier London works.

Besides the panels which were painted by individual artists on Worcester china, many were and still are achieved by the transfer-print method. It has been suggested that Dr. Wall, the founder of the Worcester factory, was also the originator of printing on porcelain; but it is generally conceded to have been introduced by Robert Hancock some time after 1756. Be that as it may, the process had an important influence on the decoration of china and eventually came to be used by all the potteries. The designs transferred to the articles were, at first, in red and in purple over the glaze and the more familiar blue under the glaze.

It is thought by many that the scenic panels on china are a past art lost to us moderns. In point of fact, modern factories are producing equally beautiful work and certainly a wider range of subjects. Nor is it any exaggeration to suggest that more than one of the present-day china painters are descendants from that school of artists founded in the days of long ago. For in view of that inherently British love of tradition, it is natural to suppose that the art of the early men has been continued by succeeding generations. Do we need any greater proof of this than the examples displayed in the sample rooms and in the prominent shops of our American cities? The vases and table ware of olden times may merit the title of "antique", but they display no greater art than those of our time which result from the individual effort of a true artist—not from mechanical processes of mass production.

Water in the Garden

(Continued from page 79)

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ways into it that are suggested, and to the rock plants that are so fascinatingly engaging wide-awake American garden lovers. It is not at all difficult to plan a little subterranean water arrangement in which through perforated pipes the cheap trickle of pipe water may be dispensed to the fullest possible effect. I am thinking of the rock-garden at Breeze Hill, which has a half-dozen inexpensive perforated pipe lines controlled by the cheapest valves I could buy, but nevertheless so controlled that we have no fear of drouth and a surety of the sort of thing the rock plants find in their mountain homes as they draw upon this subterranean water.

I feel remiss in not having gone further into the still smaller lily pool, which means the old washtub, with its handles cut off (or the equivalent), submerged, supplied and planted with one waterlily, from which can be obtained in one season a tremendous garden "kick." It would be all wrong if in any suspicion of elaboration which I have used I should have warned away the folks who would like to start with water on the tubbasis. I can think of the first

garden pool I saw, in which my friend had a water garden only about two tubs in area, but which was a delight and a joy all summer and fall to him. He had made the two tubs out of concrete, and he had permitted lovely plants to creep over the edges so that there was hardly a hint of the formal outline of the small pool.

The longer I garden the more I love it and the less anxious I am to receive or to give the dry dimensions and directions for doing this, that or the other thing. There are two extremes. One belongs in the expensive formal architectural water garden with which I have, for financial reasons, nothing to do, and to which nothing I can here say will be useful. The other is the extreme in which I might have told all about the amount of the concrete and its thickness, the names of the plants and the like, so that if I was believed my readers would make a dozen or forty or a hundred water gardens all just alike. Heaven forbid! I hope I have said enough to start the readers of ARTS & DECORATION to working out their own garden wetness as their own individual aquatic garden expression.



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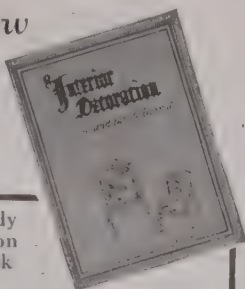
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The Dresser in Interior Schemes

(Continued from page 37)



Where it is not possible to use the tall dresser, the lower part may be used alone with good effect. The one shown here, from Robert W. Irwin, is an English design in carved oak

ber hues of the metal. Also one of these dresser-like cupboards may often be employed advantageously in a corner of a hall, while those of the rectangular shape are equally appropriate in a living room; and in both of the latter instances it is advisable to use colorful china on the shelves and omit the pewter.

There is another small dresser once in common use in the Colonial farm-houses to which it is interesting to refer and which, though of simple construction, is suitable to a smaller room. This has two low cupboards below and three narrow shelves above, shallow drawers being fitted under the top shelf. Actually one of these is quite a convenient sideboard, because the drawers are suitable for silver and cutlery while the shelves may be made decorative with pewter and china and the cupboards below used for linen and those other various articles which it is convenient often to keep in a breakfast room.

It is common to associate the larger and taller dressers with Wales, though in point of fact many of the original models which are now being reproduced have been found in Lancashire and Yorkshire and some in America. And it is of no little interest to study the various features which distinguish the dressers of one locality from those of another. Also from the style of the construction it is possible to judge the manner of the home for which one was originally made; because in manor house and cottage alike, these simple but convenient pieces of furniture were equally popular before the days of the sideboard as we now know it. At the present time dressers are often made of walnut or of some other wood veneered with the decorative figures of walnut. Such are copied from those which were in use during the 18th Century in the smaller country mansions of England and to some extent in the better class homes of our Colonial forbears.

Speaking broadly, there were three fairly common styles of dressers made in Wales and England, by the joiners of different localities and though basically similar, each differs to some extent from the other and not infrequently embodies some ornamental motif repeating a local tradition. One type has the plate racks above with deep drawers in the base raised on finely turned legs, the base being fitted with a pot-board; dressers used in the cottage homes are similarly constructed but in place of being turned the legs are quite robust

and square; and those having drawers and the enclosed cupboards below, a style which is particularly favored today.

Those of Welsh origin are noticeably simple and generally have the plain square or turned legs with the pot-board and while this style is among the many reproduced by modern American craftsmen, it is safe to say that the more popular and certainly more convenient models have the drawers and cupboards in the base. Original dressers of the latter type have been and still are found in Lancashire, Yorkshire, Ireland and in New England and Pennsylvania, the American examples naturally repeating many of the features peculiar to the localities in the Old Land from which the early settlers came.

Some of the finer Lancashire and other English dressers intended for the manor houses and homes of the local squires have well-formed cabriole legs in place of the cupboard base. And where cabriole legs are used, the pot-board is omitted, nor can it be denied that one of these pieces made of walnut and having these graceful supports combines beauty with romance to a degree unrecognised until one is placed in a room and bedecked with china, pewter, and perhaps a few pieces of old silver.

One method of adding to the charm of a dresser is to cover the back-board with a wall-paper of one of the old patterns; where the walls of the room are papered, then it is better to use the same pattern on the dresser. It is surprising how much this adds to the old-time atmosphere as would be natural, because no few of the early dressers were without back-boards and fastened to the wall, the wall-paper or the paneling formed the background for the plate racks. Obviously, this adds to the range of possibilities offered by one of these pieces and for that reason supports our previous suggestion that a dresser may often be adapted to other parts of a house as a medium of color.

For instance, few may associate a dresser with a bookcase. Yet the shelves when used for books offer a remarkably effective decoration to a living room. And one produced by a modern factory has come to our notice, which might be called a dresser-secretary-bookcase. The shelves were slightly deeper to accommodate books; a sliding slab and two small cupboards were added.

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Broadway To Date

(Continued from page 52)



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as the world of the more serious drama.

I could, good children, go into the social, philosophical, metaphysical, hysteria, nervo-motor, vascular-libido and other haywire implications of the musical comedy and its complexes. But it's too hot! Let's stick to nonsense!

"OLD MAN MURPHY"

This is an Irish extravaganza, an Hibernian, Auld Sod musical comedy, with the music left out. But due wholly to Arthur Sinclair and Maire O'Neill, of the Irish Players, it is one of the funniest shows of the year.

Arthur Sinclair is the greatest Irish actor that the Mother of Cops has ever sent us. He is subtle, facially plastic and puts that evasive thing known as Art into his slightest gesture and movement. And that rich, mellow, flowing, barytone Dublin brogue!

The play by Pat Kearney and Harry Gribble is merely a shadow built to exploit Sinclair and that splendid travelling-mate of his, Maire O'Neill. It concerns the invasion of an Irishman into a mid-Western city, how he conducts his son's campaign for Mayor, laps up the liquor like a frog, and generally shocks the whole household and the town. It is Abey-Irish-Rosey, and could have no existence except for Sinclair and O'Neill, who will give you more trouble-forgetting smiles and chortles than you have had in a long time.

If you want real Irish wit at its best and earthiest see "Old Man Murphy."

"CRAZY QUILT"

The title, "Crazy Quilt," just about describes the essence, flora and fauna of musical comedy when it is carried on the shoulders of three such exuberant, bawling, high-diddle-diddle comedians as Fanny Brice, Ted Healy and Phil Baker.

Fanny Brice was seen in a gentleman's evening regalia, including a top hat. She looked quasi-stunning, not to say cutaneously coaxing, although we all know the Grand Fanny of Fannydom is somewhat past 18. She has some satisfying songs in the classic Bricean manner, the best of which is a burlesque of Peter Pan in the Hebraic genre.

Well, here's Phil Baker again with his concertina, his infectious grin, his quick razzle-dazzle wit, his halloosings and fencings with a pal in the box. Phil is Health incarnate, the kind of health that bursts your mental buttons.

Ted Healy is the slapstick end of musical comedy—you know, the kick-in-the-pants stuff, and all that sort of thing. Three dancing bears follow him.

This show is literally soup to nuts, with the accent on *nuts* in the hilarious-alienist sense. But what, my dear Constance, would you expect of a Crazy Quilt?

"RHAPSODY IN BLACK"

Lew Leslie made a successful attempt to lift the negro revue almost up into the domain of High Art in his fascinating and novel "Rhapsody in Black," a symphony of blue notes and black rhythms.

Here is a revue without those melancholy "funny men," those nauseatingly strident and obscenely ugly chorus girls. There really isn't much scenery—but music, talent, primitive

and latter-day ideas galore, and galore, and galore!

And there is Ethel Waters, who sings about everything from wash-tubs to love. Her "You Can't Stop Me from Loving You" is something of a classic already on its way. Mr. Blue McAllister furnishes the chuckles. There should be more of him.

But there's a lot more to this best of negro shows: the magnificent Mack choir, Valaida, the Berry Brothers, Eddie Rector and the massed band and chorus in Gershwin's "Rhapsody in Blue" and the fetching "St. Louis Blues."

All other negro revues simply led up to this "Rhapsody in Black." It's a thrilling—at times almost serious—manifestation of something ultra-American.

"BRASS ANKLE"

The Greeks made the gods the protagonistic villains of their tragedies. The modern mind, which has in its infinite pragmatic wisdom got rid of the gods, makes Nature—which it calls in its infinite stupidity "blind," "stupid" and "cruel" when Nature is only doing its everyday job with no regard for our blubbery ethical codes—the modern mind makes of Nature the satanic principle behind or in the human tragic-comedy. And it is—if inexorable cause and effect are satanic.

This is the background—this rigid code of Nature—which looms before us in "Brass Ankle," a drama by DuBose Heyward, starring Alice Brady. Mr. Heyward has written a tremendous drama, inexorable, pitiless, frightful and rhythmically but not climactically sound. The climax lacks a certain psychological probability, but for that very reason it is all the more theatrically effective. Besides, in an infinite number of possibilities what is probable?

In this drama of Evil there is only one villain, Nature herself—a villain in the eyes of Ruth Leamer, nineteen-twentieths white, accepted as a white in the Deep South and married to a pure white. Their first child is pure white, but the second child is a throwback, a negro baby. The father doesn't know of this spot in his wife's blood. When the doctor reveals to him that he has a negro child the play rapidly works up to the climax. The mother, to goad the husband on to killing her and the child, screams forth before witnesses that she is white, but that she had intercourse with a negro during her husband's absence. She has planted a shotgun where he can grab it when she attempts to run away with the baby after the confession. He kills them both. But the question arises, why did she not commit suicide with the infant? As the curtain descends the husband is guilty of a double murder. Was it, at the critical moment, the dominance of race over love? Mr. Heyward might explain.

The acting throughout was equal in power to the play. Alice Brady as the mother who sees herself compelled to go from the white race back to the black race was sweet and fierce by turns. Ben Smith as the husband whose life topples about him by an ironic trick of Nature swept up every inch of tragedy in the part. From the acting point of view the play belongs to him.

"Brass Ankle" is a play that comes very near being one of the three or

(Continued on page 83)

Broadway To Date

(Continued from page 82)

four purely American great plays of this or the past century. It is in the O'Neill class.

"PRIVATE LIVES"

Noel Coward, who is a veritable pousse-café of the Seven Arts, has written a superb and exquisitely sophisticated comedy in "Private Lives." It is deft, ironically romantic and has a dialogue that sparkles, snaps, crackles, hits, bites and pirouettes all over your mental waxed floor.

It is a story of two interwoven pairs, the Chases and the Prynnes. Elyot Chase and Amanda Prynne have been divorced from one another, but meet again as the curtain rises on the terrace of a hotel overlooking a Nocean Mediterranean. Chase's wife is a cry-baby and Amanda's husband is a new broom, Booby Emeritus.

Now, Elyot and Amanda should never have been divorced: they know how to love, quarrel, smash one another in the face, make up, curse and coo at one another in a manner that makes of these two persons veritable classics of marriage psychology.

They run away together to Paris, and, says Elyot, "We are not living in sin because the Catholic Church doesn't recognize the fact that we were divorced!" Then one of their post-libido fist-fights starts, and they wreck the apartment; but still love one another to the end, for they skeedaddle off together for another cooing and face-punching engagement elsewhere, while Mr. Prynne is choking Mrs. Chase on a lounge. The private lives of four cultured English people! It's a rare morsel!

Otto Kruger and Madge Kennedy were a roaring, teasing, intelligent, brain-corroding and nerve-biting couple. He the grinning, flippant sophisticate; she the intelligent minx.

The most brilliant show of the year.

"HER SUPPORTING CAST"

Harold Sherman in "Her Supporting Cast" has builded a spring night's entertainment as light as a new May moon and as amusing as a thing can be without disappearing into pure Nirvana.

The lady is one of those lost Eves who has an apartment without visible means of support (I mean the lady). As a matter of fact, Eleanor has three men paying for her otiose upkeep—a romantic booby of a painter, a champion prizefighter with the manners of a drunken policeman and a Wall street broker who is married and who is also a double-dyed idiot of a sugar-daddy. No one of these three men knows of the existence of the other until the lady gets ready to leave with her sugar-money, when she brings them all together and blows them all a kiss of farewell. It's really funny if you've nothing on your mind but your hair.

Mildred McCoy, Otto Hulett, Dodson Mitchell and Jack Hartley were the four sinners. They were all good.

"DEVIL IN THE MIND"

Leo Bulgakov does the greatest piece of dramatic acting that I have ever seen—at least since the days of Richard Mansfield—in "Devil in the Mind." He portrays with frightful fidelity the state of mind of a man who in his attempt to lift himself above normal humanity feigns insanity and murders a man of whom he is jealous. He is committed to an

insane asylum; but he is actually a sane experimenter in the realms of supermanity until the widow of the man he kills tells him in the cell that she believes he is really insane. Her disbelief in his sanity actually makes him insane.

In this foggy, feeble and stammering play of Leonid Andreyev (Andreyev is a poor imitation of Dostoevsky) it is the acting of Leo Bulgakov and Barbara Bulgakov that is alone worth seeing. It is a pity that Mr. Bulgakov does not devote more time to his English enunciation. This great actor must remember that it is necessary for the audience to know what he is talking about. But his acting carries all before it. Barbara Bulgakov's English is better than her husband's and she never played better than as the wife of the murdered man.

"THE BELLAMY TRIAL"

This famous story finally reached the stage after being seen on the screen and in book form. It is undeniably gripping and nerve-pounding (if you are in the mood), as the whole play consists of a courtroom scene in which Mrs. Ives and Stephen Bellamy are being tried for the murder of Mrs. Bellamy.

Well, my children, who do you think it was who did the deed? Nothing could look blacker than the evidence against Mrs. Ives and Stephen Bellamy. Well, it was the dearest, sweetest, lowest-spoken old lady you ever clapped eyes on—the mother of Mr. Ives. She was trying to get some incriminating love letters from Mrs. Bellamy that her son had written to her when she knifed her. After she told her confession to the lawyer while the jury was out she passed into Nirvana. When the jury said "not guilty" we all heaved a sigh of dime-novel relief.

The acting was undistinguished throughout.

THE NEIGHBORHOOD PROGRAMME

The yearly performance of the Neighborhood Playhouse consisted this year, by permission of the Library of Congress, of a programme of organ and chamber music with stage action, devised and directed by Irene Lewisohn.

The first number was the toccata and fugue in D minor of Bach with a stage ensemble. This was an organ recital with the stage action rather too heavy for intelligibility. Bach must be heard and not seen.

"The Music of the Troubadours," harmonized by Carlos Salzedo, with Nina Koshetz, Carlos Salzedo and others, was very artistic and lively—even lovely in certain poses and ancient curtsies by the actors.

The third number was action with the Gordon String Quartet. The theme was by Ernest Bloch.

The four movements of Bloch's String Quartet present an inner communion. In the first movement the individual, in this instance a woman, is seeking a key to her own character. In the second, she is confronted by the more formalized demands of the Group force. In the third, she seems enveloped by and identified with the destiny of the Eternal Woman. In the fourth, the consciousness of the Group force surges over her more violently than ever, while she still clings to the dictates of her instincts, until the realization comes to her that she must meet destiny in tune with

(Continued on page 84)



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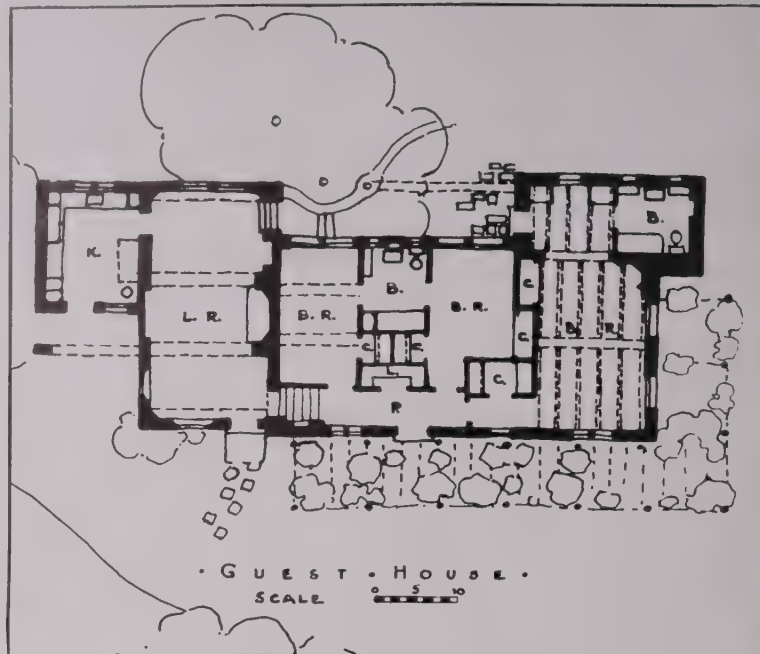
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Some New Small Houses in California

(Continued from page 29)



The simplicity of the floor plan of the Dickey guest house is quite in harmony with the setting and atmosphere. Depending for its charm upon natural textures and the planting of the landscape about it, no attempt has been made to make this house intricate in plan or materials

In the gardener's cottage a good-sized living room and an open porch provide comfortable lounging spots. There are three bedrooms, and a number of closets provide ample storage space. Generous planting against the very walls of the house softens the lines, and combines with the tile roof to make it seem to fit to the hillside

Broadway To Date

(Continued from page 83)

all the forces of her life, and in surrender, triumphs.

Only once a year, but quite a charming evening beyond the banal realities.

"PINAFORE"
Musical comedy at its peak—"Pinafore."

They streamed on the stage again at Erlanger's Theatre, that gay and rollicking host of materialized phantoms out of the melodious-mocking brains of Gilbert & Sullivan: Sir Joseph Porter, K. C. B.; Captain Corcoran, Ralph (pronounce Rafe) Rackstraw, Dick Deadeye, Bill Bobstay, Josephine, Hebe and Little Buttercup (Fay Templeton, ye elder

baldheads; Fay of gorgeous and glorious memories!).

It is a splendidly satisfying production of this classic that Milton Aborn has given us. Miss Templeton got such a stunning reception that she could hardly get started on her "I'm called Little Buttercup, dear Little Buttercup."

Bill Danforth was a terrible scarecrow of a Dick Deadeye, who cracked his whip around our skulls and Frank Moulan (hail! old Sultan of Sulu!) was a corking Sir Joseph Porter.

"Pinafore" still holds. It runs neck-and-neck with "The Mikado" for the great Nobel prize of Posterity.

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Indianapolis	White Sulphur Springs, W. Va.	Evansville, Ind.	
Tulsa	Rockford, Ill.	Montreal	

Great-Grandmother's Band-Boxes

(Continued from page 72)



Band-boxes covered with bright colored paper in patterns of foliage and flowers

paper, sometimes with old newspaper which are today not less interesting than the exterior treatment.

All sorts of patterns were used for ornamentation—floral, conventional, and pictorial. While perhaps brightly-colored all-over florals were the most common, pastoral, military, classical, and allegorical scenes were all popular. At one time Oriental treatments were the vogue, and at another, English hunting scenes.

Public buildings and historic scenes, reminiscent of those on printed Staffordshire tableware, were often pictured on these band-boxes. Thus we find the first capitol at Washington, the Capitol at Albany, Castle Garden when it was still an island, the New York Post Office, and the New York Deaf and Dumb Asylum at Madison Avenue and Fiftieth Street, where Columbia College was afterward located. Portraits of military leaders,

A few American makers whose names have been recorded were: Thomas Day, Jr., 369 Pearl Street, New York; Putnam's Band-Box Factory, Hartford, Conn.; Hannah Davis, East Jaffrey, N. H.; H. Barnes, Jones Alley, Philadelphia. Hannah Davis sold hers at 12½ to 50 cents apiece. It is perhaps unnecessary to add that band-boxes bearing the maker's imprint or label are most eagerly sought by collectors today.

One of the first collectors of band-boxes, and one of the most enthusiastic, was the late Alexander W. Drake, art editor for many years of the Century Magazine. He gathered some three hundred of them, all told, at a time when there was very little demand for them in other quarters, and he may be said to have given the initial impulse to the present cult of the band-box. Thirty-five of his best ones were placed on exhibition in 1909 at the National Arts Club, New York, at the time of the Hudson-Fulton celebration, and the interest of collectors in this field dates from then. The Drake collection was later sold and was scattered among various museums and private collections. A number of the best ones are now at the Metropolitan Museum of Art, New York.

Collecting band-boxes has this obvious disadvantage:

they take up a tremendous amount of space. But they are interesting and decorative, and they are still to be found occasionally in country garrets. Those offered in the shops or at auctions seldom belong to a period earlier than 1830, and those of the first quarter of the nineteenth century are worth hunting for. The prices that are asked and obtained for them vary greatly but are never very high. The collecting of band-boxes may be made a poor man's hobby, provided he has a place to keep them in. And they furnish one more item in the record of our social life a hundred years ago.

An amusing band-box for a doll's hat, measuring just four inches across

American statesmen, and other celebrities are also to be found, including Washington, Lafayette, Napoleon, Gen. Zachary Taylor, Harrison and Tyler (Tippecanoe and Tyler too), and others.

One very interesting pictorial subject was Clayton's balloon ascent. Richard Clayton, a watchmaker of Cincinnati, was the most famous balloonist of his day, and his exploits attracted relatively no less attention than those of Lindbergh and other aviators of our own time. His most celebrated ascent was that of April 8, 1835, when he flew from Cincinnati to Monroe County, Va.

The livelier band-boxes were used by the belles and fashionable young matrons, while there were soberer ones in lavender, gray, and ashes-of-roses for the caps and bonnets of middle-aged and elderly ladies. The more elaborate and expensive band-boxes were sometimes protected, when not in use, by bag-like coverings of chintz or calico that were hardly less gay.

Band-boxes were made in this country by various manufacturers in various places, but most of them, not being signed, furnished no clue as to their origin.



A farmhouse, with walls and plants and protecting trees is the decoration of this band-box



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The Garden in July

(Continued from page 62)



Flaming Phloxes, by very contrast, make the shady corners of the garden cooler in the hot days, and the light and white varieties glimmer wistfully in the summer moonlight

month, practically all preparatory work for the current season is done; the annuals are at home in what were tulip beds, the Gladioli are rushing to their brief glory, Dahlias are in place, Chrysanthemums are lengthening toward their topping, Lilies are blooming, Phlox is beginning to blaze in the borders, Japanese Irises are at the height of their gorgeousness, the succeeding flowers of the tender Water Lilies are becoming larger and larger, the rambler Roses are almost over—and here is the rub! There is one job, aside from the regular routine, which spoils the idyllic laziness of July. The rambler Roses must be pruned.

PRUNING RAMBLERS.

Let us get a clear understanding of the rambler Rose. There are two kinds of climbing Roses with respect to pruning, the large-flowered climbers and the ramblers. By this, it is understood that the rambler Roses have small flowers either single or double in clusters. As a rule, the wood is long and pliable. Anyone who will examine a blooming rambler closely will discover that the best clusters are borne on short side branches which grew this summer out of branches which grew last year.

The clew is obvious. To have good flowers next summer, we must encourage new growth this year. The way to do it is to cut out all the branches which have bloomed. This seems to be a very drastic proceeding, and it may be modified to the extent of leaving certain old canes which are still vigorous, and which are needed to clothe the support properly. But the important thing is to get a lot of fresh, new, juicy canes started at the ground, and to keep them growing for next year's flowers.

The best method is to cut the bush free from its support and lay it out on the ground where the undesired wood may be observed and removed. The chosen branches should then be firmly tied to the support, continuing to tie them as they grow to prevent their whipping about in summer storms and slashing each other with their thorns and injuring tender stems.

THE ROSE GARDEN

After the late June bloom is over, make sure that the withered flowers

and seed-pods are removed from a Hybrid Tea Roses and Hybrid Petals. Do not be afraid to cut the stems long, but leave one or two leaves of each stem on the plant to produce new flowers. The weekly or fortnightly stimulation, begun in late May or early June, may be continued until the middle of the month, but it is not wise to give heavy extra feeding to roses after that time. It is too likely to force a heavy, succulent late autumn growth which will be winterkilled.

Bugs and diseases must be continually fought. The law for this was laid down in May. Spray or dust the roses regularly at intervals of ten days, or a week. Do not omit a single treatment or disaster may follow. The commercially prepared sprays recommended for black spot are efficient, used often enough, but the most effective material is a finely divided sulphur dust sold in seed stores and by nursery firms. Apply it before rains, if you can tell when it is going to rain, but never in the hot sunshine or when the foliage is wet with dew or rain.

SEED COLLECTING

One of the pleasant duties of July is to collect the seed of pet plants for increasing your own stock, or to give away. Always save seed from market plants only. Before the Delphinium have finished blooming, mark the finest spikes for seed. Try marking only three spikes in the whole garden. If you have less than a dozen plants, mark only one. This makes a nice job. The waverings and the balancing the choosing and the rejecting, picking this spike for its length, that for its compactness, another for its color, still another for the size of the flowers, and then discarding all but three of them, calls for the highest judgment and taste the gardener possesses. The same is true of Columbine. Choose plants with colors you like, discard all crooked or short-spurred types, also look out for and avoid those with flat corollas (the best flowers have corollas perpendicular to the sepals or slightly flaring). During July, mark the best flower of your Regal Lilies for seed. Observe how they vary in width of petal, presence

(Continued on page 87)

Modern American Industrial Design

(Continued from page 31)

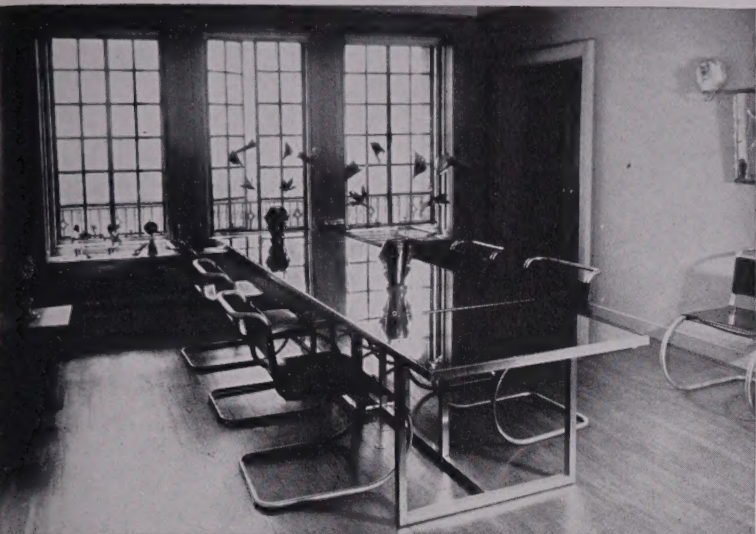


PHOTO BY TONY VON HORN

In this modernistic dining room the table of dull chromium with mirror top was designed by Donald Deskey, the vases by Archipenki, the metal flowers by Robert Locher, and the chairs with chromium plate frame and heavy black leather seats are from Vertheim. Courtesy Frances T. Miller, Inc.

The Garden in July

(Continued from page 86)

absence of the disfiguring purple on the outside, the amount of frilling along the edges of the perianth segments, the number of blooms to a plant, and so on.

Except for special plants like these mentioned, it rarely pays to save seed. It is much better to buy it from specialists who know how to select and care for it. But in each garden there should be some special treasure, it is only a strain of petunias or marigolds, that should be selected and kept pure by the master or mistress. This is a stamp of the established garden giving it continuity and a personality.

TRANSPLANTING AND PLANTING

Annuals not in place by the first of July have small chance of making good growth and bloom this season. But emergencies will happen, and there should be no hesitancy about filling vacancies with hopeful potted annuals of which a reserve supply should be kept in the cold-frames or in a secluded part of the garden.

If the German Iris were neglected in the rush of June, make sure of them now. Dig them, divide them, reset them, plant new ones. This can be done any time from mid-June to September, but the earlier it is done the better. Check over all Iris plantings to discover the borer, and if found, destroy him as directed last month. This is a serious pest, and many Iris plantings have been destroyed by it.

Get ready to move or thin the Madonna Lilies which have become too thick. This can be done any time after they have bloomed until the tops have died down. They will have disappeared by the early weeks of August if seed pods were not allowed to form, and it is better not to permit

this, because the seeds are no good anyway. It takes much too long for them to come up. Even the most patient gardener will do better by raising Madonnas from bulb scales or offsets.

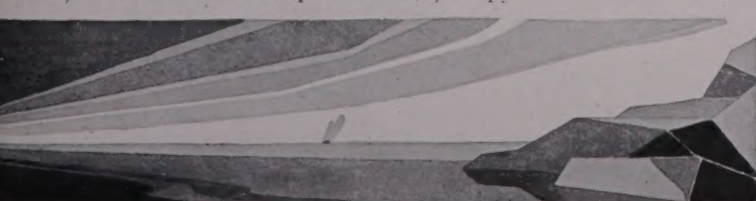
July is also a good time to move Oriental Poppies if it has to be done. Wait until the tops are dead and then dig for them. It is bad business to move these plants because of the heritage of root suckers that follow where the old plants were, with the result that Oriental Poppies quickly become weeds in gardens where they are frequently moved.

Be sure the orders for Peonies, Tulips, and Narcissus are sent off before the end of this month. Narcissus ought to be planted in August, but it is rare that they can be obtained by then.

CULTIVATION AND WATERING

The great July trouble throughout most of the country is drought. Constant action with the hoe and rake will obviate the necessity for watering to a large extent, but if several weeks pass without adequate rainfall, watering must be resorted to for annuals, Dahlias, Gladiolus, and Roses particularly. When watering, be sure to make a thorough job of it. If set automatic sprinklers are used, let them stand an hour or two hours in one place. If the hose is used, allow it to run upon the ground without a nozzle until the water soaks down a foot or more. If only the watering can is available, God have mercy on your back!

But mostly, July is a lazy month, a respite between the feverish rush of June and the blazing conflagration of August annuals. Take it easy—go to the seashore or the mountains, buy a book and read it, or, better still, sleep.



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